Śrīvidyā-Koṣa

PROF. S.K. RAMACHANDRA RAO

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INTRODUCTION

Śrīvidyā is a discipline where abounds considerable mystery, esotericism and occultism. There is among common people quite some ignorance concerning its philosophy and practice. There is also a host of doubts and uncertainties among practitioners themselves. The presence of different tradition in Śrīvidyā is a further source of confusion. The textual background to Śrīvidyā has almost become obscure and obsolete; it has become more a matter of individual lineages of practices. In the circumstances there is need for an authentic and comprehensive account of all three aspects of Śrīvidyā, viz. The Yantra, The Mantra and The Tantra. Here is an attempt to provide one.

Along with all textual details concerning the philosophy and practice of Śrīvidyā, I have also given here relevant iconographic details. Included in this volume is a mathematical treatment of Śrī-cakra as a yantra. I am indebted to the late Shri R.S. Narasimhan for having prepared this account, which is at once relevant and unique. It is given as an appendix and as a separate monograph.

The photographs appearing on pages 123 to 128 are from Śrīnagar (Kashmir), where on a huge rock Śrīchakra has appeared naturally in an elaborate design. This is under worship, and the photographs were sent to me by me friend, the well-known Kashmiri artist, Mr. Santosh. I acknowledge his love and courtesy.

I am grateful to my friends the Guptas in the Indian Books Centre who have undertaken to bring out this book in a revised edition. The production has been excellent, and the Guptas merit all praise for it.

Bangalore,
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S.K. RAMACHANDRA RAO

Chapter One
BACKGROUND

1. THE ĀGAMA STATUS OF ŚRĪVIDYĀ

Śrīvidyā is a form of upāsanā, and because it has an elaborate ideology (jñāna-pāda), an equally elaborate ritualistic involvement (kriyā-pāda), an esoteric spiritual and symbolic structure (yoga-pāda), and a code of conduct that is valid for all its practitioners (charyā-pāda) it is an Āgama. Āgama originally meant the Vedic scripture, but in due course it came to signify a practical manual of worship and meditation. Although in the latter sense, it was more akin to the Tantra, its core affiliation was to the Vedic authority. It is, however, an error to look upon Tantra as altogether alien to the Veda; the Vedic passages refer frequently to ideas and practices which we now identify with the tantra. But as Kullūka-bhaṭṭa, who commented on Manu's *Dharma-śāstra,* points out, there were two traditions in the country with great antiquity: Vedic and Tāntrik. Āgama as it became distinguished from the typical Vedic outlook known now as Nigama, attempted a synthesis of these two traditions. Śrīvidyā as an Āgama is thus distinguished by an integrated approach involving Vedic ideology and Tantrik practices.

The expression upāsanā (from the root 'ās', meaning 'to sit', upaveśane, with 'yuch' and 'ṭāp' pratyayas, and with the upasarga 'upa', cf. Pāṇini 3,3,107 'vyāraśrantho yuch'; and the other pratyaya signifying the feminine gender of the word, 'upāsā'; and further, from the sūtra of Pāṇini 7,1,1, 'yuvoranākau', addition of 'an', thus 'upāsanā') has the connotation of worship in the sense of an act of devotion in close proximity to the object of devotion. It involves "being seated" (cf. *Brahma-sūtra,* 4,1,7 'āsīnas sambhavāt') 'with concentration' (ibid. 4,1,11, 'yatra ekāgratā tatra upaviśet'), and "repeatedly turning in the mind the essential aspects of instruction" (ibid. 4,1,1 'āvṛttir asakṛd upadeśāt').

The synonyms given in *Amarakosha* (2,7,34) bring out several significant details of upāsanā:

पूजा नमस्यापचितिः सपर्या
चार्हणाः समाः।
वरिवस्या तु शुश्रूषा परिचर्याऽप्युपासना।।

A regular act of worship (pūjā), acts of devout prostration (namasyā), an attitude of renouncing other interests (apachiti), honouring (arhaṇa), approaching reverentially (saparyā), worship (archā), waiting upon

(varivasyā), attendance (suśrūshā) and service (paricharyā) are all ingredients of 'upāsanā'.

Although Āgama, the branch of learning as it has now become, is a bundle of disparate sectarian cults, all the texts and manuals that go under this name have this one common and predominant theme, namely upāsanā. The objects of worship may differ, but the act of worship is the same. Śrī-vidyā as an upāsanā is treated especially in Śāktāgama, the division of Āgama pertaining to Śakti (the feminine representation of the object of worship), sometimes also referred to as Devyāgama. But in the matter of rituals of worship and procedures of meditation, Śrīvidyā in its essential nature cannot be regarded as strictly 'Śākta'; it has much in common also with Śaiva and Vaishṇava divisions of the Āgama. The real distinction lies in the conceptualization of Śrī-chakra, and the system that has been formed around it, Śrī-vidyā.

There is some truth in the view that the Śākta- āgama which treats of Śrī-vidyā is a branch of Śaiva-āgama. It is true that the distinction between them is often only in the expressions, Āgama for the Śaiva division, and Tantra for the Śākta, although some of the Śaiva-āgama texts are also known as tantras (like *Mṛgendrāgama* being also known as *Mṛgendra-tantra).* The distinction that is sometimes made between the two divisions is that the Śaiva-texts were communicated by Śiva to his spouse Śakti or to one of his devotees (and hence known as transmitted in a long line of teacher-pupil relationship or Āgama), while the Śakta texts were revealed by Śakti to her husband Śiva, or to one of her devotees. This, however, is not always true, because there are texts of the Śākta division where knowledge is communicated by Śiva to Śakti (like *Tantra-rāja-tantra* and *Śrī-netra-tantra.)*

It is interesting that the texts communicated by Śakti to Śiva are referred to as Nigama, in contrast to Āgama, which is passed on by Śiva to Śakti *(Rudra-Yāmala):*

आगतं शिववक्त्रेभ्यो गतं च गिरिजामुखम्।
मतं च वासुदेवस्य तस्मादागममुच्यते।।
निर्गतं गिरिजावक्त्रात् गतं च गिरिशश्रुतौ।
मतं च वासुदेवस्य तस्मान्निगममुच्यते।।

As the expressions themselves signify, the Śaiva scriptures are Śiva-oriented, while the Śākta scriptures are Śakti-oriented. The former prescribe worship of masculine divinities belonging to Śiva group, while the latter extol the feminine deities, also assigned to the entourage of Śiva. But in the history of Śaiva-āgama, the early texts include sections which deal with the worship of feminine deities, because Śiva is unthinkable without his Śakti. The Śaiva -siddhānta also

recognizes the role of Śakti. The Kaula cult, which is now obviously Śākta in its nature, was originally Śaiva in orientation. In fact, the celebrated Śaiva Nātha -siddha saint, Matsyendra-nātha (Mīna-pā in Tibet), is regarded by the Kāshmīri Kaulas as the exponent of Kulāgama (cf. Jayaratha on *Tantrāloka)*. And Abhinava-gupta points out in *Tantrāloka* that the devotees who are in their private life given to Śakti worship (viz. the Kaulas) are for all outward appearances Śaivas, and in their normal conduct they pass for the adherents of the Vedas.

अन्तः कौलो बहिः

शैवो लोकाचारे च वैदिकः।

(Tantrāloka, Vol III, p 27)

Among the secondary streams (anusrota) of Śaivism, *Mṛgendrāgama* (charyā, 1,40-41) enumerates two groups of practitioners who are obviously Śākta in inclination: Yoginīkaula and Siddha-kaula. The commentator Nārāyana-kaṇṭha had earlier *(ibid.,* 1,2) noted that the Śaivas (deśika, mantra-vṛtti, putraka and samayi) are distinguished from the Śāktas.

शाक्तादयस्तु ते अन्यादृशा एवेति

विज्ञापयितुं शैवपदोपदानम्।

The distinction mentioned in the Kaula texts is that 'kula' represents Śakti, while 'akula' is Śiva, and that the prescriptions and practices related to the worship of Śakti goes by the name of Kaula.

कुलं शक्तिरिति प्रोक्त अकुलं शिव उच्यते।

कुलेऽकुलस्य संबन्धः कौलमित्याभिधीयते।।

(cf. in *Saubhāgya-bhāskara,* 87-88)

From the unmanifested kula emerge both śiva and śakti. The lord of the universe is designed 'akula-śiva', which is pure consciousness as light (prakāśa); and the same principle incorporating the power of self-recognition (vimarśā) is called 'kaulini-śiva'. 'Kula' in the context refers to the power which is responsible for the emergence of the universe of thirty-six principle (tattvas). This power, known as 'icchhā śakti' or the will to create, is identified with 'ānanda' (bliss) or 'samvit' (consciousness); the projected universe is latent in it. The power of the universe of thirty- six tattvas is 'Kaulini'. Kula is, therefore 'prakāśa', and kaulinī is vimarśā; beyond both is 'akula' (pure and transcendental). At the human level, this 'akula' is said to reside in the thousand-petalled lotus (sahasrāra) in the head, on top of sushumṇā. This 'akula' is synonymous with 'anuttara-śiva'.

The spiritual gnosis revealed spontaneously and in a mystic manner to the class of female devotees of supernormal origin, known as yoginīs who function as guides, is known as 'yoginī-kaula' and this is confined to this class, and does not go outside it.

योगिन्यो लेभिरे ज्ञानं सद्योयोगावभासकम्।
येन तद्योगिनीकौलं नोत्तीर्णं तान्य एव तत्।

(*Mṛgendra,* 1, 40)

Similarly, the wisdom that occurs to the adepts called siddha's, who function as companions is known as 'siddha-kaula', and it is confined to this group of adepts.

The significance of knowledge being confined to the group of yoginīs or to the group of siddhas is that it is traditionally and orally communicated and guarded in secrecy.

तान्यत्र प्रसृतं आस्वेव संप्रदायता
स्थितमित्यर्थः।

(commentary on 1 ,40)

This is one of the distinguishing features of the doctrines and practices detailed in the Śākta-tantras. Frequently, the texts enjoin that the wisdom must not be revealed except for the properly initiated devotee; it must be held back, even as the coconut holds its water within itself, unseen by others and got only with effort and persistence (cf. *Kulārṇava-tantra,* 11, 83).

कौलं सुगोपयेद्देवि नारिकेलफलांबुवत्।

also

सुगुप्तं कौलिकाचारमनुगृह्णन्ति देवताः।
वांछासिद्धिं प्रयच्छन्ति नाशयन्ति प्रकाशने।।

(*Śakti-saṅgama-tantra, 36,24)*

वेदशास्त्रपुराणानि स्पष्टा वेश्यांगना इव।
इयं तु शांभवी विद्या गुप्ता कुलवधूरिव।।

(*Kulārṇava-tantra,* 11, 85)

One of the basic texts of the Śakta tradition *(Paraśu rāma-kalpa-sūtra,* 1, 12) prescribes that the worship must be conducted in absolute privacy, and that the worship in public view would lead to hell. The text allows the doctrines to be communicated only to the right student, and in strict confidence.

तैरर्चनं गुप्त्या।..... प्राकट्यान्निरयः।
सच्छिष्ये रहस्यकथनम्।

Śākta literature abounds in code-language, and employs metaphors and symbols, which can be explained only by a competent teacher (saṅketa-vidyā, guru-vaktragamyā). The part played by initiation (dīkshā) and consecration (abhisheka) is more important in the Śākta division than in the Śaiva.

देवि दीक्षाविहीनस्य न सिद्धिर्न च सद्गतिः।
तस्मात् सर्वप्रयत्नेन गुरुणा दीक्षितो भवेत्।।

(*Kulārṇava,* 14, 97)

विना दीक्षां न मोक्षः स्यात्तदुक्तं शिवशासने।
सा च न स्याद्विनाचार्यं इत्याचार्यपरम्परा।।

(ibid.)

अभिषेकं विना देवि कुलकर्म करोति यः।
तस्य पूजादिकं कर्म आभिचाराय कल्पते।।

(Vāmakeśvara-tantra)

The ideology of seven modes of conduct (saptāchāra) beings out the difference between Śaiva and Śākta divisions rather emphatically. Among the conducts included here are

(1) Vedāchāra, ordinary conduct, in accordance with Vedic prescriptions, comprehending daily ablutions, honouring the teacher, meditation on the thousand-petalled lotus within oneself, and iconic worship during daytime only;

(2) Vaishṇavāchāra, conduct guided by several restraints (such as abstaining from violence, slander, quarrel, meat-eating and worship during night);

(3) Dakshiṇāchāra, conduct characterized by worship of deities during day as well as during night, wearing of ornaments made of human bones, and occult practices in crematoria, on river-banks, in jungle-retreats and śakti-centres;

(4) Vāmāchāra, conduct in absolute privacy, involving the five 'principles' (pañcha-tattva, viz. wine, meat, fish, gestures and copulation);

(5) Siddhāntāchāra, conduct dominated by traditional wisdom, and practices that facilitate the dawn of such wisdom;

(6) Śaivāchāra, conduct guided entirely by the Śaiva-āgama; and

(7) Kaulāchāra, conduct regulated by the Śākta-tantras.

And many of the śākta-texts point out that among these seven, śaivāchāra is superior to vaishṇavāchara which is better than vedāchāra; dakshiṇāchāra is superior to śaivāchāra, vamachara to dakshinachara, siddhāntāchāra to vāmāchāra and kaulāchāra to siddhantāchāra.

Kulārṇava-tantra (2,7-8) has a different arrangement:

वैष्णवादुत्तमं शैवं शैवाद्दक्षिणमुत्तमम्।

दक्षिणादुत्तमं वामं वामात् सिद्धान्तमुत्तमम्।

सिद्धान्तादुत्तमं कौलं कौलात्परतरं न हि।।

Excluding the first two conducts (veda and vaishṇava), which are said to be suited to ordinary mortals with normal aspirations, the next two (dakshiṇa and vāma) smack of antinomian inclinations in a śaiva context. The subsequent two conducts (siddhānta and śaiva) comprise of what we know as śaiva-siddhānta, and what we learn from the twenty-eight Āgama texts. The last conduct which is regarded as most superior, is what is followed by the Śākta-devotee, and what is prescribed in the tantras.

Kaulāchāra is by definition the conduct that is taught not only by the tantras but also by the masters in secret sessions. Not all of them would be in perfect accord with the textual prescriptions. The devotee is more likely to follow the teachings of his master than make an independent study

of the texts. Thus, there are numerous aspects of this tradition which are regarded by purists as heretical. The text that is most popularly employed, *Kulārṇava,* itself points out (2, 16) that many of the practices of the kaulas are contrary to tradition and display incorrect knowledge of the texts.

बहवः कौलिकं धर्मं मिथ्याज्ञानविडम्बकाः।
स्वबुध्द्या कल्पयन्तीत्थं पारम्पर्यविवर्जिताः।।

The seven - fold conduct is related to three spiritual dispositions (bhāva) of the practitioners, which are progressive and productive; (1) paśu(animal), characterized by ignorance and normal aspirations; (2) vīra (valorous), characterized by learning and knowledge of scriptures (āgama) and by involvement in spiritual practices; and (3) divya (divine), characterized by fine discrimination (viveka) (cf. *Rudra-yāmala,* 11, 8). According to some texts, the first four varieties of conduct, mentioned earlier, are comprehended within the first of the dispositions, the next two in the second; and kaulāchāra alone in the third, which is the most mature of the dispositions.

भावत्रयगतान् देवि सप्ताचारांश्च वेत्ति यः।
स धर्मं सकलं वेत्ति जीवन्मुक्तो न संशयः।।

Disposition is defined as mental attitudes, and it is prescribed that the practice of dispositions must only be mental (cf. *Vāmakeśvara-tantra).*

भावो हि मानसो धर्मो मनसैव सदाभ्यसेत्।

To help the practice of dispositions, appropriate initiations are given. Living a householder's life, one has the 'animal' disposition, and the initiation given to him leads him to vedāchāra and vaishṇavāchāra. The consecration into the Śākta way of life (śāktābhisheka) entitles him to follow dakshiṇāchāra, even while he continues as a householder. The next consecration which is described as complete (pūrṇābhisheka) provides him with the 'valorous' disposition, and makes him competent to follow vāmāchāra, while living in the homestead but as an ascetic (gṛhāvadhūta). The initiations known as 'krama-dīkshā' and 'sāmrājya-dīkshā' mark the transition from the 'valorous' disposition to the 'divine' disposition, and entitles the devotee to follow siddhāntāchāra and then śaivāchāra. The penultimate initiation known as 'mahāsamrājya-dīkshā' stabilizes the 'divine' disposition and provides the eligibility to follow the highest conduct, viz, kulāchāra, which is identical with the path of Yoga.

योगमार्गं कौलमार्गमेकाचारक्रमं प्रभो।
योगी भूत्वा कुलं ध्यात्वा
सर्वसिद्धेश्वरो भवेत्।।

The crowning initiation, also called 'pūrṇābhisheka', is said to mark the final stage of the 'divine' disposition and the highest attainment of kula-wisdom.

Some texts make little essential distinction between the 'valorous' and 'divine' dispositions. The only distinction between them pertains to the general bearing of the practitioner. According to *Puraścharyārṇava,* the 'valorous' disposition makes one arrogant and overbearing, while the 'divine' disposition makes him 'godlike' (deva-vat); tranquil, humble, sweet and attractive.

दिव्ये वीरे न भेदोऽस्ति यद्भेदं तत्तु कथ्यते।
शान्तो विनीतो मधुरः कलालावण्यसंयुतः।
दिव्यस्तु देववत् ज्ञेयो वीरश्चोद्धतमानसः।।

(*Puraścharyārṇava*)

And it is interesting that some texts (like *Rudra-yāmala,* 11, 32-38) prescribe that all three dispositions must be practised by the devotee, accommodating them in the three divisions of the day; from morning till noon ('animal' disposition), from noon till evening ('valorous' disposition) and during night ('divine' disposition).

The arrangement of dispositions is interesting also because it emphasizes the ideology of kuṇḍalinī, which is fundamental to the śākta outlook. The 'valorous' disposition is distinguished by the awakening of kuṇḍalinī (kuṇḍalinī-prabodha) in the practitioner.

2. THE TĀNTRIK APPROACHES

In śākta-tantra, the divine and cosmic energy (śakti) is approached by three distinct but complementary practices: (1) mantra-energy (mystical and potent formula given by the master during initiation), which is to be regarded as the very body of the goddess; (2) kuṇḍalini-energy (the vital and psychic current within ones own body, regarded as the individualized form of the goddess); and (3) the representations of the goddess in icons or in cosmograms (maṇḍalas) like śrī-chakra. Each of these approaches involves three forms of the goddess; 'coarse' (sthūla, viz, a concrete, physical form such as the verbal aspect of the visual representation of the chakras in kuṇḍalinī, and the iconic or graphic form in a murti or a maṇḍala); 'subtle' (sūkshma, viz, the meaning aspect of the mantra, the symbolism of the several chakras in kuṇḍalinī, and of the worshipful deity in the icon or cosmogram); and 'transcendental' (parā, viz, the spiritual contents of the mantra, the experience of kuṇḍalinī after the chakras have been resolved, and the identity of the worshipper with the deity represented by the icon) (cf. *Nityā-shoḍaśikā-kalpa* and 'Setubandha' on it).

उपास्यायाः परमेश्वर्यास्त्रीणि रूपाणि
उपास्तियोग्यानि-स्थूलं सूक्ष्मं परं चेति।
तत्राद्यं करचरणाद्यवयवशीलं....
चक्षुरिन्द्रियपाणीन्द्रिययोर्योग्यम्।
द्वितीयं मन्त्रात्मकं...

श्रवणेन्द्रियवागिन्द्रिययोर्योग्यम्।
तृतीयं वासनात्मकं पुण्यवतां मनसो योग्यम्।

The role of mantra in all divisions of āgama is an important one; and in the śākta division it is even more so while in the śaiva-āgama, a distinction is made between 'mantra' and 'vidyā' (in the 'pīṭha' ideology, the mantra and vidyā being the principal 'pīṭha', the mudrā and maṇḍala, subsidiary to them respectively), the former representing śiva and the latter śakti. In śākta-tantras mantra includes vidyā and signifies the conjoint presence of śiva and śakti. Texts like *Brahma-yāmala* subordinate mantra to vidyā, and view vidyā as signifying the goddess herself and mantra her reflected image (pratikṛti). The body is regarded as a 'yantra', and its value consists in its being suffuced with 'mantra', which symbolizes the presence of the goddess.

यन्त्रं मन्त्रमयं प्रोक्तं देवता मन्त्ररूपिणी।

Alternately, the individual's psyche (chitta) is 'yantra', and the expression thereof (vāk) is 'mantra', and the two in unison would make for the mobilization of the psychic energy.

In the śākta philosophical framework the transcendental reality which is nothing more than undifferentiated existence, awareness and bliss (sacchidānanda-vibhava) transforms itself into a godhead with attributes (saguṇa-parameśvara), from which emerges the transcendental nucleus (parā-bindu). The transcendental nucleus gives birth to the immanent nucleus (aparā bindu, also called kārya-bindu), primordial sound (nāda) and the primaeval seed (bīja). The immanent nucleus is identified with śiva, and the primaeval seed, with the union of the two, is represented by the primordial sound. The primordial sound (called śabda-śakti) is present in all things as mere awareness, and in human beings as kuṇḍalinī (to be explained shortly). The sound in the human beings as will to express itself is described as transcendental (parā vāk), and is located in the basal centre (mūlādhāra). When it rises up and reaches the level known as svādhiṣṭhāna, it is 'perceptive' (paśyantī); reaching the level of the heart (called anāhata), it is 'midling'(madhyamā), and in the throat (viśuddha) it transforms itself as 'expressive' (vaikharī).

The transcendental sound in mūlādhāra is like a lightning in the foundational centre (ādhāra-chakra). It is known as kuṇḍalinī. When the spiritual energy that is coiled up and asleep stirs in the mūlādhāra, she manifests herself as a young maid (kumārī), and her babbling and indistinct talk which resembles the humming of the bees is parā vāk. When the energy moves up, or grows up, helped by the fire svādhiṣṭhāna and the sun above the ānahata, the young maid is transformed into an adult lady (yoshā).

The immanent spiritual energy also manifests itself as the fifty letters of the Sanskrit alphabet (pañchāśad-varṇa-rūpiṇī). The vowels, also known as matrices (mātṛkās) are of the nature of Śakti, while the consonants (varṇas) are of the nature of Śiva.

अकारादि क्षकारान्ता मातृका पीठरूपिणी।
ककारादि क्षकारान्ता वर्णास्तु शिवरूपिणः।
पंचाशद्वर्णरूपेण शब्दाख्यं वस्तु सुव्रते।।

The union of the two is illustrated by the seed-syllables (bījāksharas), which are involved in the mantras. In fact, the letters themselves are the mantras, which are all derived from the goddess.

ते सर्वे एव मन्त्राः स्युस्त्वमाद्या प्रकृतिर्यतः।

(*Mahānirvāṇa-tantra,* 5,19)

The letters are called 'varṇa' because they are alive with energy and awareness, reflecting the goddess herself. The fifty letters are collectively known as the goddess Mālinī, with a retinue of fifty attendant-deities who are all looked upon as her energies (śakti). Here, the differentiation of the vowels as matrices (mātṛkā) and consonants as extended sounds (varṇa) are the fabric out of which all mantras are woven.

मापितं तु जगत्कृत्स्नं त्राणितं तु विशेषतः।
यस्यां यया सा चक्रे मातृशब्देन गीयते।।

(*Jayadratha-yāmala,*40)

मननं विश्वविज्ञानं त्राणं संसारबन्धनात्।
यतः करोति संसिद्धो मन्त्र इत्युच्यते तत्।।

(*Piñgalā-mata*)

मननात् त्राणनाच्चैव मद्रूपस्यावबोधनात्।
मन्त्र इत्युच्यते सम्यङ् मदधिष्ठानतः प्रिये।।

(*Rudra-yāmala*)

मननात् तत्वरूपस्य देवस्यामिततेजसः।
त्रायते सर्वभयतः तस्मान्मन्त्र इतीरितः।।

(*Kulārṇava*)

The mantra is so called because the words contained in it help mentation (manana), which in turn protects (trāṇana) the individual who recites it. Mentation in this context is the intuitive understanding of the real nature of phenomenal existence apropos divine presence or the form of the deity; and protection is from the bonds of phenomenal existence, and from all fears.

यथा काष्ठगतो वह्निः व्यज्यते मथनादिभिः।
तथा मन्त्रप्रभावेण भक्त्याभिव्यज्यते शिवः।।

Even as the fire hidden in the fuel is brought out by friction, even so by the power of the mantra devotion to the deity will help the manifestation of godhead. Indeed, the relation between the godhead and the mantra is best brought out by the saying that godhead (devatā) is connoted by the mantra (mantra-vāchya), and that the mantra is that which connotes the godhead (devatā vāchaka). Really, there is no

distinction between the two, and the devotee will contemplate upon godhead when he thinks of the meaning of the mantra.

मन्त्रार्थदेवताचिन्तनं परमेश्वरि।

वाच्यवाचकभावेनाभेदो मन्त्रदेवतयो:।।

(*Rudra-yāmala*)

And the seed-syllables (bīja) are said to be divine and potent, and they make for the efficacy of a mantra. Merely by reciting them, the presence of the deity is secured.

श्रुणु देवि प्रवक्ष्यामि बीजानां देवरुपताम्।

मन्त्रोच्चारणमात्रेण देवरूपं प्रजायते।।

The inscrutable power of the mantra has been recognized in texts like *Paraśurāma-kalpa-sūtra* (1,7) as owing to its being given by a competent teacher:

मन्त्राणामचिन्त्यशक्तिता।

In fact, it is only what is given by the teacher that becomes a mantra; otherwise, it is but abracadabra and futile.

गुरुपदेशतो मन्त्रो मननात् त्राणनादपि।

also,

अन्तरेणोपदेष्टारं मन्त्रा: स्युर्निष्फला यत:।

(*Kulārṇava, 14, 3-4*)

The devotee is to regard the teacher (guru), the mantra and the deity (devatā) as essentially one; and he must seek to realize the correspondances between the teacher and his own self (jiva), the mantra and his own mind (manas), and the deity with his own vital current (prāṇa):

गुरुमन्त्रदेवतात्ममन:

पवानानामैक्यनिष्फालनादन्तरात्मवित्ति:।

(*Paraśurāma-kalpa-sūtra,* 1,8)

The texts deal prominently with the device known as 'puraścharaṇa' of the mantras. The expression which literally means performance (charaṇa) which is prior, or in front (purah), signifies that the root-mantra is to be repeatedly and continuously recited everyday at the same place from morning till noon, observing several vows during the entire period (like eating only once a day, remaining a celibate, eschewing articles which are likely to cause indolence or violence, lying down for sleep on the bare ground, and avoiding food cooked by others). The number of times the mantra is recited is determined by the number of syllables that the given mantra has: so many lakhs of times as many are the syllables in it. Without this ritual, the mantra is ineffective; it will be like a sick man, who will not be able to do many things. The ritual has five limbs (pañchāṅga): ceremonial worship of the deity three times every day (puja traikālikī nityam), proper repitition of the mantra mindfully (japa), offerings made to the deity after the repitition

(tarpaṇa), worship of the deity in the fire (homa) and feeding the pious priests (brāhmaṇa-bhukti).

पुरतश्चरणीयत्वात् विनियोगाख्यकर्मणाम्।

पुरतो विनियोगस्य चरणाद्वा तथोदितम्।

(Rāghava-bhaṭṭa on *Śāradā tilaka*)

साधनं मूलमन्त्रस्य पुरश्चरणमुच्यते।

(*Vāyavīya-saṁhitā*)

व्याधिग्रस्तो यथा देही सर्वकर्मसु न क्षमः।

पुरश्चरणहीनोऽयं तथा मन्त्रोऽपि कीर्तितः।।

पंचांगोपासनेनेष्टा देवता प्रीतिदानतः।

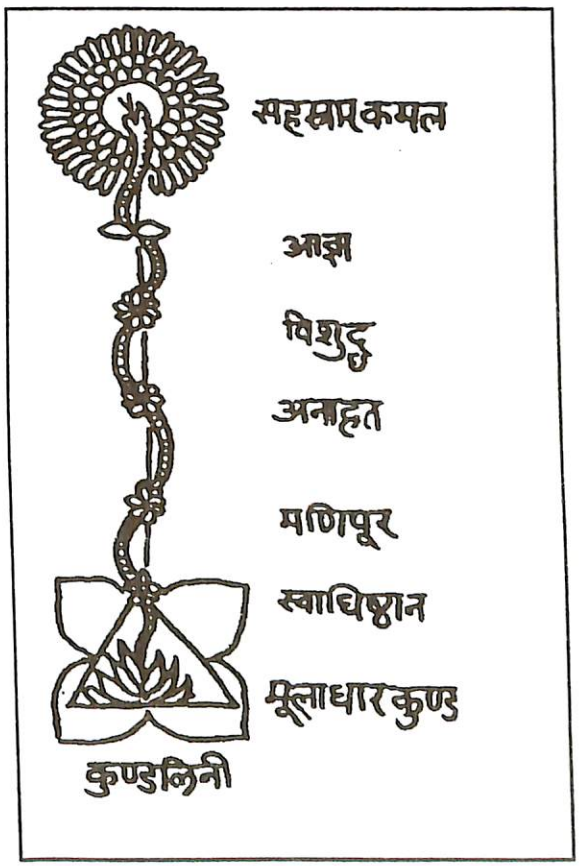
पुरश्चरति भक्तस्य तत्पुरश्चरणं प्रिये।।

(*Kulārṇava,* 17,87)

The main function of the mantra is to protect the devotee. Hence, the several auxiliaries to the mantra have expressions which serve to secure protection: kavacha (armour), astra (defensive missile), varma (covering), heart (hrdaya) etc. According to the texts, the practice of perfecting a mantra (mantra-sādhanā) should continue until the deity is pleased, and presents itself in a concrete form (devatā-darśana), or until some well-known benefit follows: clearing of the doubts, getting rid of the ailments, securing the fulfilment of a desire, possessing powers of healing, enticing the people to oneself, attainment of supernatural powers which are described in the yoga manuals (ashṭāṅga-siddhi), and so on.

3. THE KUṆḌALINĪ

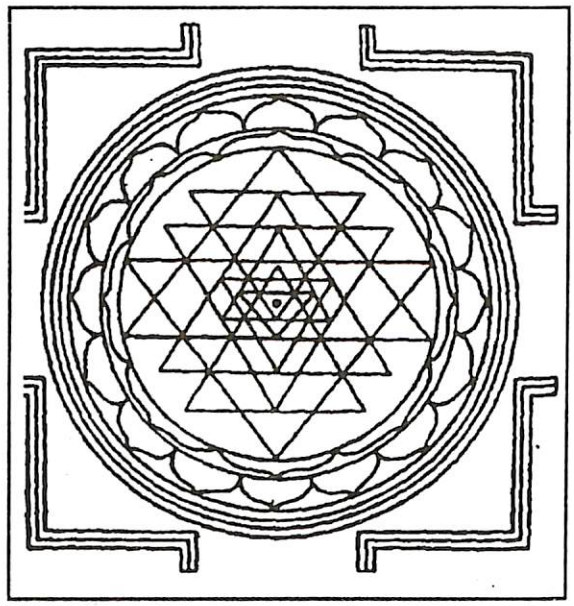
The ideology of kuṇḍalinī as the supreme spiritual power residing in the individual is an important one in Śākta-āgama. Kuṇḍalinī is the form of the Goddess residing in the lowest of the six psychic centres in the individual (mūlādhāra) as a coiled serpent gone to sleep. As long as this energy is asleep, the individual is outward-oriented; he involves himself in the world and lives an ordinary life. He functions only at an animal level (paśu). It is when this energy-serpent wakes up, that the individual suddenly becomes inward-oriented and intensifies



his spiritual practices. The technique of awakening the Kuṇḍalinī is known to the Śāktāgama as 'pītāṁbara-vidyā'. It involves the employment of mantras, mudrās and maṇḍalas, as a result of which the 'descent of energy' (śakti-pāta) is achieved. When Kuṇḍalinī is awake, the energy moves up, and breaking through the three phenomenal knots of life (named after Brahmā, Rudra and Vishṇu) and burning up the six lotuses (which are psychic centres, arranged in an ascending order) reaches the thousand-petalled lotus on top of the head (sahasrāra), where Śiva (pure consciousness) is supposed to reside. Kuṇḍalinī is Śakti, and her union with Śiva, who is in the sahasrārā, is the purpose of what is known as Kuṇḍalinī-yoga.

Incidental to the idea of Kuṇḍalinī is the recognition of the main vital and central channel symbolizing fire called sushumṇā (with two subsidiary channels iḍā and piṅgalā on its left and right respectively, and representing moon and sun), along which are visualized six spiritual and psychic centres called chakras: mūlādhāra at the base, representing the earth element, svādhishṭhāna above it, representing fire; mani-pura at the navel and representing water element; anāhata in the heart-region representing air and known as "the lotus of consciousness (saṁvid-kamala); viśuddha in the neck or throat, representing sky; and ājñā in the space between the eye-brows.

These are visualized as lotuses with four, six, ten, twelve, sixteen and two petals respectively; and, beyond them, is the thousand-petalled lotus in the region stretching from the eye-brows till the top of the head (also known as dvādaśānta). The goddess resides here in her full glory and in unison with Śiva. She is of the nature of all mantras (sarva-mantra-mayī)



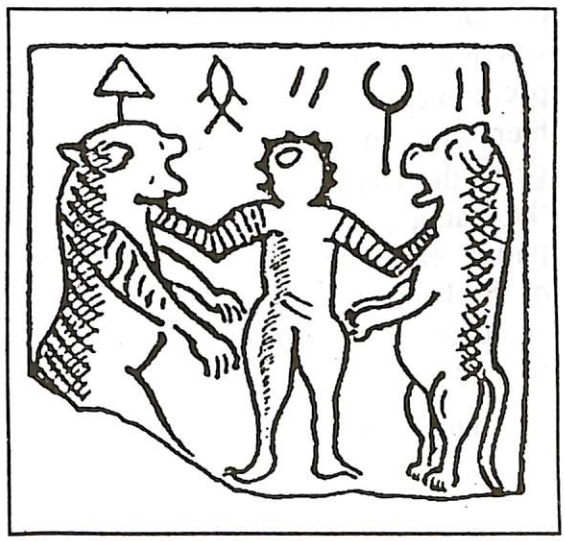
This scheme of divine presence in the human being (piṇḍāṇḍa) is also valid for the entire cosmos (brahmāṇḍa), and this fact is graphically represented in the cosmogram known as Śrī-chakra. It has nine enclosures, with four triangles reprsenting Śiva and five triangles representing Śakti, intersecting.

The midmost point is worshipped as the great Gooddess herself in her

unmanifest state, while the triangle by which the point is enclosed is regarded as her manifest aspect (Tripurā). The whole pattern is looked upon as the seat of the goddess, and as illustrating the union of Śiva and Śakti. The worship of Śrī-chakra is widespread in the country, not only among the Śāktas but among all religious groups. And there has grown up an extensive literature on this very theme, known as Śrī-vidyā, the worship of Śrī-chakra and its symbolism. The ideology of the six psychic centres (chakras) along the Kuṇḍalinī and the philosophy of seed-syllables in the mantra have been incorporated within the cult of Śrī-chakra (see for details my books on *Śrī-chakra,* Sri Sadguru Publications, Indian Book Centre, New Delhi, 1989; and *The Tāntrik Practices of Śrī-Vidyā,* Kalpataru Research Academy, Bangalore, 1990.)

There seem to be three distinct traditional approaches (saṁpradāya) to the cult comprehending mantra, Kuṇḍalinī and Śrī-chakra: Kāshmīra (following the 'right path' or dakshiṇa-mārga, and worshipping Siddha-chakra), Gauḍa (following the 'left path' or vāma-mārga, and worshipping Bhairavī-chakra), and Kerala (following the 'mixed path' or miśra-mārga, and worshipping Śrī-chakra).

The last mentioned approach is distinguised by its entire affiliation to the Vedic framework, while the Gauḍa-approach evidences considerable Buddhist influence, and the Kāshmīra approach is essentially Tāntrik. The approach designated as Kerala-saṁprādaya is "mixed" (miśra) in the sense that it is said to be outwardly "dakshiṇa" but secretly "vāma". The Jainas also get included in the tāntrik division, and the cult specific to them involves the worship of Nava-pada-maṇḍala, Siddha-chakra, Ṛshi-maṇḍala and so on.



Śakti-sangama-tantra treats vāma and dakshiṇa approaches as equally valid:

दक्षिणाचारयोगेन सिद्ध्यत्येव न संशयः।
वामाचारेणापि तथा सिद्ध्यति महेश्वरी।।

We read also in *Saptaśatī:-*

अर्चनं द्विविधं चैव वामदक्षिणभेदतः।
वामेन वा दक्षिणेन पूजनं तु यथरुचि।।

The devotee must choose the path that accords with his taste. However,

the import of the two approaches has been explained by Bhāskara-rāya-makhin as follows: The devotee of the Vāma-approach will keep his chosen deity (ishṭa-devatā) in front of him during whatever ritual he engages himself in; the other deities occupy for him but a subsidiary or secondary place. The devotee of the Dakshiṇā approach, on the other hand, will worship whatever deity that he encounters in a temple or any place of worship, as the main deity. He has no preferences; and does not construct a hierarchy among deities. In this regard, the Dakshiṇa path is better than the Vama path, for it makes emancipation easier. *Brahma-yāmala* speaks of the Dakshiṇa approach as 'sāttvika' in character, while the Vāma is 'rājasika'.

This text suggests a third approach, 'mixed' or madhyama, which however is "impure" and 'tamasika'. There is, further, a notion that the Dakshiṇa path emerged from the right side of Śiva's head, while the Vāma came out of the left side, and the third one (madhyama) from above Śiva's head. The dakshiṇa is the best, because it is complete with the four accessories of worship, namely vidyā (philosophical viewpoint), mantra (sacred formulae embodying the divinity), mudrā (symbolic gestures and postures) and maṇḍala (sacred designs and cosmograms suitable for worship).

In *Lalitā-sahasra-nāma - bhāshya,* Bhāskara-rāya identifies the Dakshiṇa approach with the 'Samaya' (which follows Vedic and Āgamic texts), the Vāma approach with 'kaula' (which follows tāntrik texts like *Kulārṇava-tantra, Kāmikāgama* and *Paraśu-rāma-kalpa-sūtra),* and the third with the miśra' (which follows eight texts like *Chandra-kalā).* Most texts insist on the superiority of the Dakshiṇa-mode of worship, which is pure, non-violent and symbolic. The Vāma worship, on the other hand includes practices like animal-sacrifice (bali-pradāna), adoring of women (suvāsinī-pūjā) and assembly of heroes (vīra-goshṭī). But texts like *Kulārṇava* and *Śakti-sangama* hold the vāma method as the best:

वाममार्गं विना देवि न हि सिद्ध्यन्ति
कुत्रचित्।
वामाचार: प्रधानोऽत्र सर्वेषु दर्शनेषु च।।

(*Tarā-khaṇḍa* 1,110, *Śakti-sangama-tantra*).

It is to be noted that elsewhere in this text, the two approaches, Vāma and Dakshiṇa are regarded as equally valuable. Apparently, the Vāma is commended for the obtainment of material benefits like wealth, happiness, success and safety. The Dakshiṇa approach is only for spiritual welfare, and therefore not of practical interest to the common people.

The main differences between the two āchāras may be shown as follows:

SAMAYĀCHĀRA

(The Right way) Dakshiṇa

1. Based on 5 śubhāgamas
2. External worship according to Kalpa-sūtra
3. Dakshiṇā-mūrti is Ṛshi
4. Kāmeśvara-Kāmeśvarī are Devatā
5. Worship Kuṇḍalinī in Sahasrāra
6. Arousal of Kuṇḍalinī and its passage to Sahasrāra
7. Śiva and Śakti are one and equal (sāmarasya)
8. Worship of deities Mahāmāya, Śāradā and forms of Pārvati (Kāmeśvarī and Balā)
9. Goal: release from samsāra (viz. moksha)

KAULĀCHARA

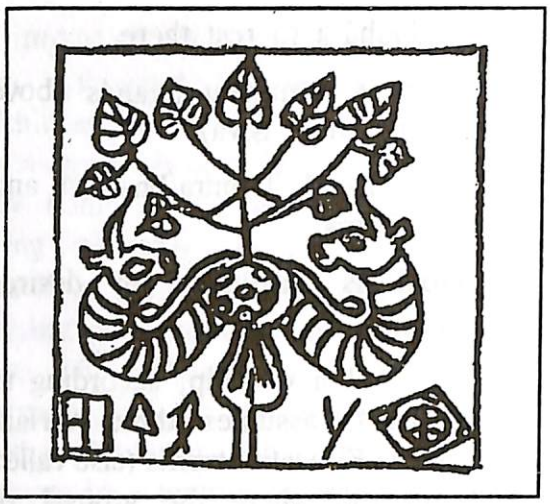
(The Left way) Vāma

1. Based on Tantras
2. Worship according to tantras
3. Bhairava is Ṛshi
4. Ānanda-bhairava and Ānanda-bhairavī are Devatā
5. Worship Kuṇḍalinī in Mūlādhāra.
6. After arousal, Kuṇḍalinī rises to Sahasrāra, but returns to Mūladhāra to rest there
7. Śakti is dominant (stands above the prostrate Śiva)
8. Worship of Tripura-bhairavī and her forms
9. Goal is fulfilment of desires (kāmya)

The Śākta worship, according to some texts, assumes three variant modes: (1) Kuṇḍalinī-krama (also called Kālī-krama), where the arousal of Kuṇḍalinī figures prominently, and which is sāttvika in character and where Śrī-chakra is worshipped in the 'Kādi' method, (2) Sundarī-krama (also called Haṁsa-krama), where the Śrī-chakra is worshipped according to the 'Hādi' method; and which is rājasika in character, and (3) Samavarodhinī-krama (also called Tārā-krama), where the Bhairavī-chakra is resorted to, and the Śrī-chakra is worshipped according to the 'Sādī' method, and which is described as tāmasika in character. This division is especially relevant for the followers of Śrī-vidyā.

4. THE CULTIC OVERTONES

The tāmasa-mode of worship in the Śākta cults involves the actual employment of five articles, the names of all of which in Sanskrit begin with the letter 'ma' (hence called pañcha-makāra-tattvas): wine (madya), meat (māṁsa), fish (matsya), occult gestures (mudrā) and copulation (maithuna).



मद्यं मांसं तथा मुद्रां मैथुनमेव च।

मकारपंचकं प्राहुर्योगिनां मुक्तिदायकम्।।

One of the texts speaks of wine as Śakti and meat as Śiva, and explains that the devotee who consumes them both is himself the Bhairava:

सुरा शक्तिः शिवो मांसः

तद्भोक्ता भैरवः स्वयम्।

(*Kulārṇava* 5,79)

The fourth article (mudrā) is sometimes taken to mean peculiar postures assumed for awakening Kuṇḍalinī. In ritualistic copulation (maithuna), the details are identified with sequences of worship like embrace being nyāsa, kiss being dhyāna, love-play being japa, and so on.

आलिंगनं भवेन्न्यासश्चुबंनं ध्यानमीरितम्।

आवाहनः शीत्कारः स्यान्नैवेद्यमनुलेपनम्।

जपनं रमणं प्रोक्तं रेतःपातश्च दक्षिणा।

सर्वथैव त्वया गोप्यं मम प्राणाधिके प्रिये।।

Mahānirvāṇa-tantra (1,52) describes this as 'latā-sādhanā', spiritual practice with a girl, who is looked upon as the very embodiment of Prakṛti or śakti.

But the adherents of Pūrva-kula resort to the five ritualistic articles (kula-dravyas) only symbolically: honey in copper vessel or cow's urine (for madya), garlic and ginger (for māṁsa), milk of buffalo (for matsya), fried grains (for mudrā) and roasted fruit or roots (for maithuna) (cf. *Kaulāvalī-nirṇaya,* 5,113-123). The Sāttvika attitude is still more refined: it translates the five ritual-articles of worship into five stages of the ascent of Kuṇḍalini, copulation being the union of Śakti with Śiva in the thousand-petalled lotus. It also identifies the five articles with the five primary elements: fire (madya), air (māṁsa), water (matsya) earth (mudrā) and sky (maithuna).

जीवः प्रकृतितत्वं च दिक्कालाकाशमेव च।
क्षित्यप्तेजोवायवश्च कुलमित्यभिधीयते।

(*Mahānirvāṇa-tantra*)

Thus the Śāktāgama presents itself as a curious admixture of austere attitudes and antinomian behaviour. It cannot be gainsaid that the practices of magic, witchcraft and sorcery, and the outlook of shamanistic religion, have considerably influenced the Śākta ideology. Refinement in terms of philosophical re-orientations has, of course, made an impact; but it is both later and marginal.

The conception of the Mother as the sole principle, brought into being a complex of mother-goddesses (mātṛkā), female attendant-spirits and aids (Yoginī), and feminine counterparts in religious practice. The ideology of Śakti not only occasioned acceptable disciplines such as the kuṇḍalinī-yoga, mantra-sādhanā, shaṭ-chakra-bhedana and samayāchāra, but also inspired outlandish and occult practices like Dūtī-yāga (ritualistic orgies with women), vāmāchara (conduct involving violence, black magic, sex and anti-social behaviour), shaṭ-karma (six magical and violent procedures), latā-sādhanā (practice with a girl as partner), guhya-samāja (secret congresses), chakra-pūjā (community sex-indulgences), śava-sādhanā (practices in crematoria sitting upon a corpse), śyāmā-pīṭhikā (accomplishment of a mantra, in the nude state, in seclusion, in front of a young and naked woman), and śyena-yāga (violent rituals for the death a person).

It must, however, be realized that those who indulged in antinomian and outlandish practices were always few in number, and that they functioned in small and isolated pockets. The Śākta practice in general was austere and well within the normal social and moral framework.

What prejudiced the common man most against the Śākta cultic practices was the set of six wicked and harmful procedures, known as shaṭ-karma, which no doubt figures prominently in many of the Śākta texts and even in the Buddhist sādhānas and guhya-samāja, and in the Jaina manuals like *Bhairava-Padmāvatī-kalpa*. They are: paralysing (the enemy's tongue or limbs, stambhana), deluding (making the enemy's mind confused and heart clouded, mohana), driving out (the enemy from his own place of residence and activity, ucchhāṭana), enticing (the women one has set his heart upon and attracting the influential people, vaśyākarshaṇa), causing dissensions and quarrels (among friends, vidveshaṇa), and killing (the enemies, māraṇa).

These are achieved by occult means, always carried out in secret, and mostly by recourse to witchcraft and sorcery; specific mantras and herbs are also employed. To these wicked deeds are added three other magical procedures for pacification of malevolent influences and evil spirits (śāntika), for nourishment and health (paushṭika), and for progeny (sāntānaka).

स्तंभनं मोहमुच्चाटनं वश्याकर्षणजृंभणम्।
विद्वेषणं मारणं च शान्तिकं पौष्टिकं तथा।।

The six procedures are regarded as tāmasika in nature; and although they may be effective here and now, they are sure to spell ruin to the practitioner himself in the long run:

इहैव फलदं पुंसा एतन्नामुत्र शोभनम्।

But we find many Śākta works describing them in great detail, and *Prapañcha-sāra* (23-5), ascribed (wrongly, however) to the great Śaṅkarāchārya, gives a lengthy mantra (called Trailokya-mohana) to accomplish all six magical deeds at once!

It is probable that the ancient rite of śyena-yāga (dealt with in many Saṁhitās and Brāhmaṇas of the Vedic corpus, and also in *Manu-dharma-śāstra,* 11, 63) was the source for all the six magical deeds.

Manu *(op.cit)* mentions that attracting the people to oneself and establishing ones own influence on others (mohana) is the primary deed (mūla-karma), and that the other five branch out of it. According to him, attracting and enticing take three forms: winning the ruler over (rāja-mohana), securing the attention of the assembly (sabhā-mohana) and enticing men and women (strīpurusha-mohana).

There was a reaction against the employment of mantras for achieving these sinister and non-spiritual ends.

In the Śākta literature we find sects hurling attacks on each other. Kaulas who considered themselves as the most authentic group looked down upon other sects (cf. *Kulārṇava,* 2, 8,

'kaulātparataram na hi'). In *Kulārṇva-tantra, (2,* 10), Śiva tells the goddess that he, with an eye for the essentials, has recovered Kula-dharma from churning the great ocean of the Veda with his rod of wisdom.

मथित्वा ज्ञानदण्डेन वेदागममहार्णवम्।

सारज्ञेन मया देवि कुलधर्मः समुद्धृतः।।

Within the Kaula group itself, there were the Uttara-kaulas who were given to external worship and coarse rituals; and the Pūrva-kaulas who relied only on symbolic interpretations and internal worship. But the followers of Samayāchāra condemn the other groups as given to violence, sex, crude rituals and anti-social conduct; and claim that they themselves are highly refined and evolved. But the expression "samaya" which means Śiva, or Devī when in the feminine ending, or more properly the identification or equality (sama) of Śiva and the Devī (śakti). It also means hemp which was employed ceremonially. And the samaya adherent will not engage himself in any details of worship, mantra, japa or homa, but conduct all worship in his own heart; and only for spiritual benefit. His worship is purely internal, mental, and not at all external.

समयाचारो नाम आन्तरपूजारतिः। कुलाचारो नाम बाह्यपूजारतिरिति रहस्यम्। समयिनां मन्त्रस्य पुरश्चरणं नास्ति, जपो नास्ति, बाह्यहोमोऽपि नास्ति। बाह्यपूजाविधयो न सन्त्येव। हृत्कमल एव सर्वं यावदनुष्ठेयम्।

(Lolla-Lakshmīdhara).

According to *Kāma-kalā-vilāsa,* samaya is synonymous with Śivā-vidyā (kādi), of which Dakshiṇāmūrti is the ṛshi and Kāmeśvarī and Kāmeśvara are the Devatās conjoined.

In any case, the Śākta-āgama is built on the basis of several sectarian divisions, and does not have a central source. The differences between the sects are not only ideological but territorial and provincial. The division of the Śākta āgama into four traditional schools or āmnāyas is, therefore, significant. Although the number of āmnāyas was increased to five or seven in later times, the original reckoning was only four, related to the

four cardinal directions East, South, North and West (cf. *Saṅketa-paddhati)*

The Pūrvāmnāya (easten school) emphasized Kulāchāra, having Kuleśvari as the presiding deity and adhering to the Trika doctrine which originated in Kāshmīra. The Dakshiṇāmnāya (southern school) is associated with Śrīvidyā, with Kāmeśvarī in her form of a young virgin or Kumāri as the presiding deity, with her four aspects, Tripura, Vāgīśvarī, Vāgbhavā and Bhaga-mālinī; the school expounds the Kāmakalā doctrine, and teaches the worship of Śrī-chakra. The Uttarāmnāya (northern school) teaches the krama doctrine, prevalent in Kāshmira, and the worship of Kāleśvarī (anākhyā). The Paścimāmnāya (western school) is distinguished by its advocacy of the trika-doctrine in terms of Parā, Aparā and Parāparā aspects, and its worship of Kubjikā as the goddess.

Each of these schools has its own set of scriptural texts, its own assembly of goddesses, its own philosophical orientation, its own lineage of gurus and line of communication, and its own ritualistic prescriptions. Thus, the idea of Śāktāgama does not suggest a common background or framework, or even a common doctrinal corpus.

5. THE TEXTUAL MATERIAL

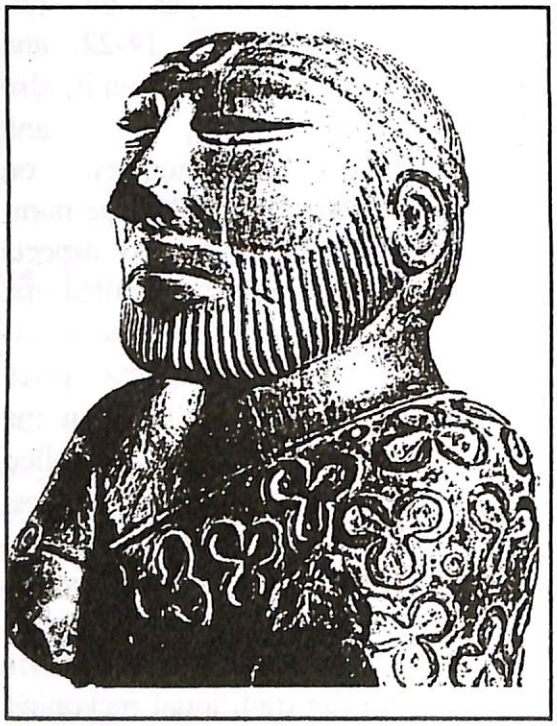
Considering the manner in which the Śaiva sects developed, and the Śākta outlook was crystallized, one cannot expect the Śākta-āgama to be well-defined or unitary in character. There is considerable vagueness about the number of texts, the nature of the texts, and the authenticity of the texts that constitute the Śākta-āgama. In fact, we do not read about Śāktāgama, as for instance we read about Śaivāgama or Pāñcha-rātrāgāma. And the affiliations of what we know as Śāktāgama to the Vedic corpus is highly uncertain. There was of course an attempt to graft the tāntrik practices into the Vedic frame-work, and involve Vedic mantras in the tantrik practices; but the attempt was not always successful, nor was it accepted universally.

In general, however, the Śāktāgama is claimed to have originated from *Atharva-veda,* especially the Saubhāgya-kāṇḍa thereof. *Rudra-yāmala* describes the Devī as belonging to the Atharva-branch (ātharvaṇa-śākhinī). Bhāskara-rāya, an eminent authority on the Southern division of Śāktāgama, holds that this āgama is a sequel to the knowledge-part (jñāna-kāṇḍa or Vedānta) of the Vedic corpus, even as the Śrauta-sūtra and dharma-śāstra texts are to the ritualistic action-part (karma-kāṇḍa or mīmāṁsā). *Kulārṇava* (2, 140-141) boldly suggests that the Kula-śāstra is entirely Vedic (vedātmaka). There are scholars who trace the origin of Śākta-āgama in *Taittirīya-āraṇyaka* (1, 11, 54, 1, 12, 32, 127 etc.), and the Śākta practices in the ritual known as Aruṇa-ketaka-chayana.

From very early times, it is believed that the tantras constituting the Śāktāgama are in three major divisions corresponding to the three geographical divisions of the country: Aśva-krānta (64 tantras current in the region extending from the Vindhyā ranges to Tibet), Vishṇu-krānta (64 tantras current in the region from the Vindhyā ranges to Chaṭṭala) and Ratha-krānta (64 tantras in the region to the south of the Vindhyā ranges till the ocean). Texts like *Sammoha-tantra* also make a tripartite division of the tantras, but slightly differently: China (with one hundred principal texts and seven subsidiary ones), Drāviḍa (with 20 major texts and 25 minor texts), and Kerala (with 60 major texts and 500 minor ones).

Meru-tantra (1,21) mentions that 108 tantras were given by Śiva to Devl, but does not tell us what these texts are. The number 108 is of mystic significance, and there may be little more to it. Generally, however, the number of texts constituting the Śāktāgama is given as 64 (cf. *Nityashoḍaśikārṇava,* 1, 14-22, and Bhāskara-rāya's *Setubandha* on it; also *Kula-chūḍamaṇi-tantra,* and Lakshmīdhara's commentary on *Saundarya-laharī),* probably the number corresponding to the 64 aspects (kalās) of Śakti. It may be recalled that Abhinava-gupta, while making a tripartite division of Śaivāgama, gives the number of texts included in the third group as 64 (the so-called Bhairava-tantras), (the first two groups, viz. Śiva group and the Rudra group, together comprising of 28 texts, which correspond with the extent of Śaiva-siddhānta), The number 64 here is derived from the traditional reckoning of eight groups of Bhairavas with eight of them in each group (bhairava-ashṭ āshṭaka). It is hard to ascertain if this was also a consideration while giving the number of Śakta tantra texts as 64. But what these texts are is not uniformly accepted; different sects have different lists.

The commonly accepted texts are the four groups of eight texts each (ashṭakas): Bhairavāshṭaka, Yāmalāshṭaka, Bahurūpashṭaka and Matatantrāshṭaka. The Bhairava group of texts correspond with the eight forms of Bhairava: Svacchanda, Chaṇḍa, Krodha, Unmatta, Asita, (Asitāṅga or Ugra), Ruru, Jhaṅkāra (Mahocchhushma) and Kapālīśa. The Yāmalas (couple-in-union) are so called because in them the god and the god



dess, the male tāntrik practitioner and his female consort, the mantra (male) and the vidyā (female), the theory (jñāna) and the practice (kriyā) occur in unison.

दाम्पत्ययोगत: पूजा यामलेति निगद्यते।

(*Jayadratha-Yāmala,* ch. 35)

यामलं युगलं नाम मन्त्रविद्यैकगोचरम्।

ज्ञानक्रियात्मकं तच्चान्योन्यापेक्षया स्थितम्।।

(*ibid* 40)

The only Yāmala texts that are available now are *Jayadratha-Yāmala, Brahma-Yāmala* and fragments of *Umā-yāmala* (recovered in Nepal). The eight Yāmala texts, according to the list given in *Brahma-yāmala, are* named after Kanda (Skanda), Rudra, Brahmā, Vishṇu, Yama, Vāyu, Kubera and Indra. And this Yāmala naturally claims that all other Yāmalas are derived from itself. *Ṛju-vimarśinī,* however, gives another list: Brahmā, Vishṇu, Rudra, Jayadratha, Skanda, Uma, Lakshmī, and Gaṇeśa. And there are other Yāmala texts, for which references are available: Devī-yāmala (Devyāmala), Ruru-Yāmala, Svacchhanda - yāmala, Lakshmī-yāmala, Gaṇeśa-yāmala, Ātharvaṇa-Yāmala and Sāṁkarshiṇī-yāmala.

It is also believed that there are three major divisions: Raurava, Andhaka and Kanaka, corresponding to Vishṇu-yāmala, Skanda-yāmala and Rudra-yāmala; and that from these yāmalas Ṛgveda, Yajurveda and Sāmaveda took shape respectively. From Umā-yāmala, Atharva-veda is said to have emerged.

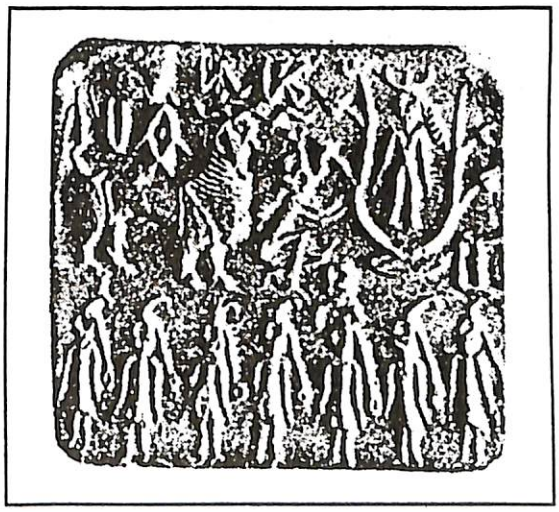
The group known as 'Bahurūpāshṭaka' contains texts in the names of seven celebrated mātṛkā goddesses

(sapta-mātṛkās): Brāhmī, Māheśvarī, Kaumārī, Vaishṇavī, Vārāhī, Māhendrī and Chāmuṇḍā, together with that of Śiva-dūtī as the eighth.

The eight Mata-tantras are so-called because the names of the texts end with 'mata' (meaning the viewpoint expressed by a particular sage, teacher or goddess). They are, in most of the references: Kubjikā-mata, Siddhayogīśvarī-mata, Mahāpichu-mata (the expression pi-chu seems to signify the union of 'pi' menstrual flow or female aspect, yoni; and 'chu', seed or male aspect, bindu), Mahālakshmī-mata, Rūpikā-mata, Kurūpikā-mata, Sarvavīra-mata, and Vimalā-mata. Another list of the same group has: Śaṁbara, Piṅgalā, Utphullaka, Raktā, Pechikā, Nīlakeśā, Bhāruṇḍā and Mṛgālinī.

These four groups of texts account for half the number of texts which are supposed to constitute the Śāktāgama. Among the others, we have five 'āmnāyas' listed as books: Pūrva, Dakshiṇa, Uttara and Paśchima, referring to the four cardinal directions, and one Ūrdhva (upper). But the expression 'āmnāya' is usually employed to signify a group of texts which reflect a particular tradition, or a sect. And there is no other reference to any text bearing the name ending with 'āmnāya'.

However, there are tāntrik works which are taken to represent the four āmnāyas: like the *Trika-tantra* and *Kularatnodyota* for the eastern āmnāya; *Nityā-shoḍaśikarṇava-tantra* and *Yoginīhṛdaya* for the southern āmnāya; the *Sammohana-tantra* and the three Kula-tantra texts *(Kulasāra, Kuloḍḍīśa* and *Kula-chūḍāmaṇi)* for the northern āmnāya; *Kubjikā-mata-tantra* and *Chiñchinī-mata* for the western āmnāya; and the *Vaiśeshaka-tantra* for the upper āmnāya. But the identification of texts belonging to the different āmnāyas is by no means uniform. However, the list of Śāktāgama texts enumerates some of the āmnāya-texts independently. For instance, the three kula-tantras of the northern āmnāya, and the Vaiśeshaka-tantra of the upper āmnāya.



There are three Śaṁbara texts: *Śuka-śaṁbara, Yoginī-jāla-śaṁbara,* and *Tattva-śaṁbara,* all of which belong to Vidyāpīṭha division. There are two texts belonging to the Gāruḍa

division of the eastern āmnāya: *Trotala* and *Trotalottara*. There are three Bheda-tantras: *Hṛdbheda* (or *Hṛllekha), Mātṛbheda* and *Rūpa-bheda*. Among other tantras included are *Mahā-māyā, Mahā-sammohana* (given by Tamburu in the Vidyāpīṭha division), *Mahoch-chushma* (given by Kanaka), *Vātula* and *Vātulottara, Nayottara* (given by Phetkāra-bhairava), *Guhyatantra, Vīṇā* (a root-tantra); *Pañchāmṛta* (belonging to the southern āmnāya), *Kāmika, Kālasāra, Kāla-vāda, Vīrāvalī, Viśud dheśvara, Aruṇeśa and Modaneśa*. A verse traditionally recited by the Śāktas enumerates the texts as follows:

महामाया शम्बरं च योगिनीजालशंबरम्।
तत्त्वशम्बरकं चैव भैरवाष्टकमेव च।।१।।

बहुरूपाष्टं ज्ञानं यामलाष्टकमेव च।
चन्द्रज्ञानं वासुकिं च महासंमोहनं तथा।।२।।

महोच्छुष्मं महादेव वातुलं च नयोत्तरम्।
हृद्भेदं मातृभेदं च गुह्यतन्त्रं च कामिकम्।।३।।

कालवादं कालसारं तथान्यत् कुब्जिकामतम्।
तन्त्रोत्तरं च वीणाख्यं त्रोतलोत्तरम्।।४।।

पंचामृतं रूपभेदं भूतोड्डामरमेव च।
कुलसारं कुलोड्डीशं कुलचूडामणिं तथा ।।५।।

सर्वज्ञानोत्तरं देव महापिचुमतं तथा।
महालक्ष्मीमतं चौव सिद्धयोगीश्वरीमतम्।।६।।

कुरूपिकामतं देव रूपिकामतमेव च।
सर्ववीरमतं चैव विमलामतमेव च।
अरुणेशं मोदनेशं विशुद्धेश्वरमेव च।।८।।

Several tantras accepted by the Buddhists have found mention in works as early as the sixth century A.D. Some of these are obviously śākta in nature and affiliation, like *Kubjikā-tantra* and *Nihśvāsa-tantra*. Amogha-vajra, whose career in China stretched from 746 and 771 A.D., is said to have translated as many as seventy-seven tantras; among them are some Śākta-tantras like *Gāruḍa-garbha* and *Vajra-kumāra*. *Parameśvarī-tantra* is found to have been copied in 849 A.D., and *Kiraṇa-tantra* (not the Śaiva-tantra of that name) in 924 A.D. According to *Jayadratha-yāmala,* the nine nātha-siddha saints, and principally Matsyendranātha (who lived around 800 A.D), were responsible for the introduction of Śākta-tantras.

6. MOVE TOWARDS VEDĀNTA

Gauḍa-pāda (who is traditionally claimed to be the teacher of Govinda, who is turn was the teacher of the great Śaṁkarāchārya) whose date is ascertained to be around 500 A.D., wrote several tāntrik works of Śākta persuation: *Śrī-vidyā-ratna-sūtra, Śakti-sūtra* and *Subhagodaya-stuti*. These works crystallized the Śrī-vidyā school of Śākta-tantra (the so-called Tripurāgama). His student Govinda is

said to have authored *Jayadratha-yāmala,* the manuscript of which was discovered in Nepāl. Śaṁkarāchārya was himself an adept in Śrī-vidyā, so the tāntrik tradition claims, although we get no indication of this in his commentaries on the three prasthānas of Vedānta. However, *Saundarya-laharī* is ascribed to this master, although it is said that he only recovered this work, entirely or part of it, from Kailāsa. Among the other Tantrik works ascribed to him are *Prapañcha-sāra-saṅgraha, Chintāmaṇi-stava and Tārā-prābhṛtikā.*

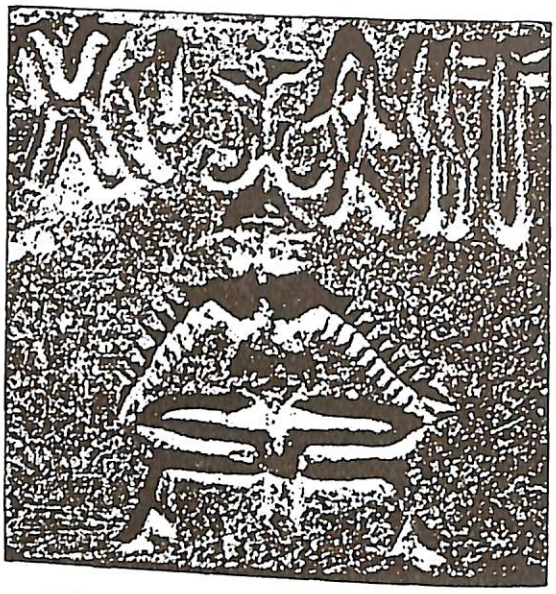
Śaṁkara is said to have popularized the Śrī-vidyā cult, especialy in South India. According to the account given in *Śri-vidyārṇava-tantra,* Śaṁkara inherited this cult from a long line of teachers beginning with Kapila and continuing with Atri, Vasishṭha, Sanaka, Sanandana, Bhṛgu, Sanat-sujāta, Vāmadeva, Nārada, Gautama, Śakti, Mārkaṇḍeya, Parāśara, Śuka, Vyāsa, Gauḍapāda, Parāśarya, Satyanidhi, Rāmachandra, and Govinda, among seventy one teachers of antiquity (1, 52-60). In any case, after Śaṁkara we have Padmapāda (who was a direct disciple of Śaṁkara and who wrote *Saṁbandha-dīpikā,* a gloss on *Prapañcha-sāra),* Bodha, Girvāṇa, Ānanda, Vishṇu-śarmā and Lakshmaṇa-deśika (who was the author of the well-known *Śāradātilaka-tantra).*

The impact of these teachers and their work was the focussing of attention on Samayāchāra, and making Śākta-tantra acceptable to the people at large. The tantra, which had suffered considerably owing to the antinomian and occult tendencies of some of the sects, was now purged of its discontents, and represented a highly esoteric and evolved complex of metaphysics and practice. As against the general run of the Śākta-tantras, which rejected the authority of the Vedic corpus and indulged in sorcery and witchcraft (māyendrajāla), which encouraged anti-social inclinations (nishiddhāchāra) and the practice of the six ignoble magical practices (shaṭ-karma), was presented the pentad of auspicious texts (śubhāgama-pañchaka): the saṁhitās of Vasishṭha, Sanaka, Sanandana, Sanatkumāra and Śuka. The yāmalas which smacked of violence and passion (rājasa) and the ḍāmaras which preached wicked practices like killing, wine-bibbling and sexual misbehaviour (tāmasa) were given up; and the tantras which were favourable to austere and spiritual way of life (sāttvika) were emphasized.

The names that stand out in this period of purge and renaissance are those of Lolla-lakshmīdhara of the Ḍiṇḍima family (about 1490-1530), who wrote excellent commentaries on *Saundarya-laharī,* and *Subhagodaya,* and Bhāskara-rāya-makhi (Bhāsurānanda-nātha), who wrote his famous

gloss on *Lalitā-sahasra-nāma* in 1728 and his commentary on *Nityāshoḍaśikārṇava* section of *Vāmakeśvara-tantra* in 1733. The student of the latter, Umānandanātha brought the definitive text of Samayāchāra, *Paraśu-rāma-kalpa-sūtra,* to the attention of scholars and practitioners alike by his commentary on this important and aphoristic work.

Paraśu-rāma-kalpa-sūtra is a work in ten chapters (called khaṇḍas), dealing with all important details of tantra. It begins with initiation (dīkshā), and provides all particulars about Śrī-vidyā, theoretical as well as practical in the subsequent chapters. The work, although a standard textbook for Samaya-convention, recognizes the validity and value of kaulāchāra and the admissilility of the five 'ma'-articles used in Vāmāchāra. However, Rāmeśvara's gloss (vṛtti) on this work argues that the Vedic framework is indispensable for success in tāntrik practice. The gloss justifies the claim of the work to be in the nature of a 'kalpa', one of the auxiliary disciplines of Veda. The Kalpa-sūtra aligns itself to the tāntrik position of 'Traipura-siddhānta', which is set out in all the five 'āmnāya's. The Śaiva enumeration of thirtysix tattvas or categories of existence is recognized, and the soul is defined as Śiva but enclosed within the coverings (kañchuka) of these categories; the soul freed from these coverings is none other than the supreme Śiva.



The interest of the work consists in the exposition of the śākta position in the preliminary section. There are twenty-three sutras (1,6-29), which present succinctly the ideological basis of Tantra-agama in terms of twelve principles (dharma). The recognition on the part of the soul that its essential nature is the undifferentiated absolute (Śiva or Brahman) is held out as the objective :

स्वविमर्शः पुरुषार्थः।।६।।

In the attainment of this objective, the mantras are of invaluable help, for they are equipped with imponderable power :

मन्त्राणामचिन्त्यशक्तिता।।८।।

However, faith in the tradition of tāntrik teachers is a sine qua non for success in the endeavour.

सम्प्रदायविश्वासाभ्यां सर्वसिद्धिः।।९।।

Reliance on the master's words is capable of generating the gnosis that liberates:

विश्वासभूयिष्ठं प्रामाण्यम्।।१०।।

The gnosis of ones own nature is occasioned by the realization of the utter unity of ones master, the mantra that has been given by him, the deity of the mantra, ones own self, mind, and the vital currents of the body:

गुरुमन्त्रदेवताऽऽत्ममनः

पवनानामैक्यनिष्फालनादन्तरात्मवित्तिः।।११।।

The nature of Brahman (viz. ones own self) is bliss; and the bliss is instituted within ones prychophysical constitution. The five ma-categories (matsya, māmsa, mudrā, madya and maithuna) (of the lefthanded 'tāntrik discipline) are calculated to unravel this bliss. But their employment must be in secret:

आनन्दं ब्रह्मणो रूपम्।

तच्च देहे व्यवस्थितम्।

तस्याभिव्यञ्जकाः पञ्च मकाराः।

तैरर्चनं गुप्त्या। प्राकट्यान्निरयः।।१२।।

The first principle is that the attitudinal steadfastness brings about the gnosis:

भावनादाढ्यादाज्ञासिद्धिः।।१३।।

The next two principles are as follows: while the practitioners should refrain from finding fault with disciplines and doctrines other than his own, he should also be indifferent to teachers and masters other than his own.

सर्वदर्शनानिन्दा।।१४।।

अगणनं कस्यापि।।१५।।

The master must, in consideration of this devotion, impart to his disciple the most confidential details of the doctrine and discipline:

सच्छिष्ये रहस्यकथनम्।।१६।।

The fifth principle is that the disciple must all the time attend to and contemplate upon, the instructions imparted by his master :

सदा विद्याऽनुसंहतिः।।१७।।

He must unceasingly project in his consciouness the idea that he is in reality Śiva, and this is the sixth principle :

सततं शिवतासमतावेशः।।१८।।

In order to succeed in this, he must eschew desire, aversion, greed, infatuation, arrogance, envy, injury to living beings, stealth, and sexual misdeeds (seventh principle) :

कामक्रोधलोभमोहमदमात्सर्याविहितहिंसाऽ-

स्तेयलोकविद्विष्टवर्जनम्।।१९।।

The eighth principle speaks about the necessity of being devoted to one master in order to be free from all doubts and uncertainties :

एकगुरुपास्तिरसंशयः।।२०।।

The ninth principle is to maintain an attiude of indifferance (riz. non-desire and non-aceptance) towards all mundane matters :

सर्वत्र निष्परिग्रहता।।२१।।

The performance of ones own duties and functions without an eye for material benefits or reward is the tenth principle :

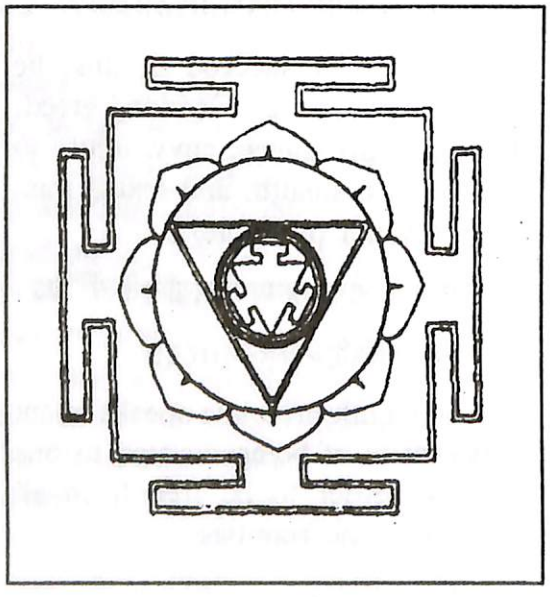
फलं त्यक्त्वा कर्मकरणम्।।२२।।

The eleventh principle is not to neglect for any reason what one is ordained to perform (viz. duty enjoined by virtue of belonging to a class or stage)

अनित्यकर्मलोपः।।२३।।

The last principle is to be fearless in all situations :

निर्भयता सर्वत्र।।२४।।



This enumeration of the twelve principles to be followed by the tāntrik practitioners is followed by a symbolic account of the Vedic fire-ritual. Whatever one cognizes by his mind is the oblation to be offered; the sense-organs are the ladle through which the offerings are made. The energies of the individual are the fire-flames which lap up the offerings; ones own self who is in reality Śiva is the fire; and the practitioner is himself the priest who performs the fire-ritual:

सर्वं वेद्यं हव्यम्। इन्द्रियाणि स्रुचः।

शक्तयो ज्वालाः। स्वात्मा शिवः पावकः।

स्वयमेव होता।।२५।।

The next aphorism describes the reward of performing such a fire-ritual. It is the acquisition of the consciousness which is altogether free from objective or subjective modalities (viz. recovery of pure consciousness)

निर्विषयचिद्विमृष्टिः फलम्।।२६।।

The final aphorism in this section affirms that there can be no gain greater than the restitution of ones own natural state:

आत्मलाभान्न परं विद्यते ।।२८।।

The aphorism 29 concludes the section which formally begins with the third aphorism, viz "here is the philosophical foundation." ('tatrāyam siddhāntah'), with the statement, "This then is the method of scriptural exposition"

सैषा शास्त्रशैली ॥२९॥

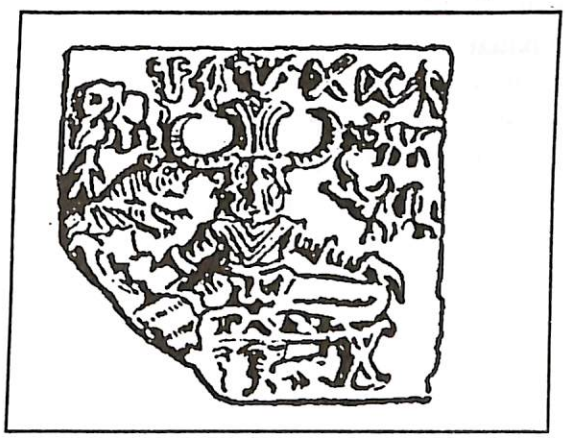
Paraśu-rāma-kalpa-sūtra has been edited along with Rāmeśvara's vṛtti by A. Mahādeva Sastri (Oriental Institute, Baroda, 1923) and the text was been revised and enlarged by S. Yajñeśvara Sastri Dave (Oriental Institute, Baroda 1979). Umānandanātha's *Nityotsava,* which was a sort of supplement to the above text, was edited by A. Mahādeva Sastri (Oriental Institute, Baroda, 1930).

The most important idea here is the distinction between prakāśa (light) and vimarśā (thought). They are Śiva and Śakti, the masculine and feminine principles of existence, not however a duality like that of Purusha and Prakṛti.

These two can coalesce, which is called 'samarasa'. They form a single unity, the two aspects being interdependent and complementary to each other. They are like object and its movement, moon and its light, substance and its shadow, word and its meaning, gold and the ornament made out of it, object and its attribute, name (nāma) and form (rūpa), what is expressed (vāchya) and what expresses it (vāchaka). Śiva is like the seed in which the power to grow into a tree is contained; the power to grow is vimarśā, while the seed is the prakāśa. The power is always in the seed; vimarśā is always in prakāśa, and the two cannot be divorced from each other. If the light is bereft of anything to illumine, then that condition is called prakāśa. The reflection of awareness, or thought of this light is vīmarśā, a potentiality ever present in prakāśa. The flush of awareness is known as 'sphuraṇa' or thought. The doctrine of prakāśa and vimarśā is basic to all Śaiva and Śākta ideology.

7. AROUND THE VITAL FORCE

It may also be seen that the tāntrik ideology incorporates the Yoga ideas about the vital force which functions in all beings. In fact, the two, Tantra-yoga, form a continuum, both in history and in spiritual discipline



Derived from the Sāmkhya system, Yoga provides the practical supplement to the theoretical outlook. Yoga has actually its foundation in the prehistoric Tāntrik practices, but was greatly influenced by the early Sāmkhya thought. The Yoga-Tantra complex relies almost exclusively on the idea that the entire existence is the manifold play of one vital principle, the power called Śakti, with its counterpart, con-

sciousness called Śiva. This is the most complete and comprehensive account of the vital force which is philosophically valid and practically significant.

It may be mentioned that in the Tāntrik system the universe consisting of thirty-six categories evolves in three strands, originating from the transcendental consciousness *(parā-samvit)* or the pure being *(sat)* devoid of all limitations, differentiations, obstructions, inclinations and urges. This transcendental awareness or *parā-samvit* is therefore represented as a point, devoid of dimensions *(bindu)*. From this emanates the principle of subjective consciousness (as 'I' or 'aham') known as Śiva, and the principle of objective consciousness (as 'this' or 'idam') known as *śakti*. The two principles are, in reality, one; undifferentiated and unmanifest in the *parā-samvit*. However, in the phenomenal context, the *śiva* principle is the first evolute, followed by the śakti principle, which has three modalities of energy, *viz,* inclination *(icchā)*, awareness *(jñāna)*, and action *(kriyā)*.

The modality of 'inclination' initially occurs as the principle of 'sadāśiva' (or *sādākhya,* where the first experience of the individuated being is had), involving the dichotomy between the 'I' and the 'This'), with emphasis on the subjective aspect of experience; the modality of 'awarenes' occurs initially as the principle of Īśvara ('lord of the phenomenal presentation'), with emphasis on the objective aspect of the 'I-This' dichotomy; and the modality of 'action' manifests originally as *śuddhavidyā* (also called *sad-vidya,* 'true knowledge'), representing complete recognition of the dichotomy involved in all experience without emphasis either on the subjective or on the objective aspect. While the modality of 'awarenes' *(Īśvara)* first becomes aware of the 'I', the modality of 'action' *(śuddha-vidyā)* first becomes aware of the 'I', and subsequently of the 'This', thus occasioning movement. But *Śuddha-vidyā* is characterized by the basic awareness that the 'I-ness' and the 'This-ness' are identical, while it is distinguished by *māyā* which sees them as distinct.

These five categories constitute 'the pure path' *(Śuddhādhva)* characterized by the modalities of consciousness only *(chid-rūpa)*. The *parā-samvit* thus acquires five-fold powers *(śakti):* enduring as consciousness *(śiva)*, pervasive as bliss *(śakti)*, complete as ever content inclination *(sadāśiva)*, omniscient as awareness *(īśvara)*, and omnipotent as pure knowledge *(śuddhavidyā)*. Their original direction is towards non-differentiation and unity.

Owing, however, to the influence of the primordial veiling power *(māyāśakti)*, which represents the complete separation of the 'I-ness' *(ahantā)* and

'This-ness' *(idantā)*. Thus, in a kind of negation of *śuddha-vidyā*, the five characteristics get limited or contracted (and hence the expression *kañchuka)*: endurance becomes limited and defined by the time factor *(kāla)*, pervasion defined by spatial restriction *(niyati)*, omniscience particularized by circumscribed aspects of knowledge *(vidyā)*, and omnipotence limited by restricted activity *(kalā)*. These five modes of contraction are fundamentally aspects of consciousness *(chid-rūpa)* and pure in their nature *(śuddha)*, but are subject to the impact of the principle of obscuration *(viz., māya-śakti)*, which is inert *(achid-rūpa)* and impure *(aśuddha)*. Therefore, the group of these five modes is called 'the pure-and-impure path' *(śuddhāśuddha)*, which is the second strand of evolution. Here the split between the 'I' and the 'This' becomes complete.

The third strand of evolution consists of twenty-six categories, all of them representing the impure path *(aśuddhādhva)* and characterized by non-consciousness *(achid-rūpa)*. The power of obscuration *(māyā-śakti)* is the fundamental principle operating here, and the entirety of phenomenal transactions is occasioned by it. The categories, besides the power of obscuration, under this head are the twenty-five categories postulated in the Sāmkhya system; the five 'bare details' *(tan-mātras:* form, taste, sound, smell and touch), the five 'formed elements' *(mahābhūta:* earth, water, air, fire and ākāśa), the five 'cognitive organs' *(jñānendriyas* : eyes, ears, nose, tongue and skin), the five 'organs of action' *(karmendriyas :* organs of prehension, locomotion, speech, elimination and reproduction), the mind *(manas)*, the ego *(ahamkāra)*, the potential but unformulated awareness *(mahat)*, the primordial nature *(mūla-prakṛti)* and the individuated being *(purusha)*. The last two categories represent the objective (This) and subjective (I) counterparts of the dichotomy inherent in phenomenal experience.

Thus, the universe is composed of five categories in the 'pure' strand (symbolizing percipient consciousness), twenty-six in the 'impure' strand (symbolizing the presentational world of inert matter), and five in the 'pure-and-impure' strand (symbolizing the representational aspect or the transaction between the two extreme categories mentioned above), altogether making thirty-six. This entire phenomenal context is the projection of the principle of universal energy *(Śakti-tattva)*, the second evolute representing the bliss *(ānanda)* of pure and transcendental consciousness *(parā-samvit)*. It is undistinguished in its essence from the first evolute, viz., the principle of universal awareness *(śivaśakti)*. However, the universal dynamics is better understood by referring to the causative principle as power of energy.

The principle of *śiva,* as the first evolute, is differentiated from the ultimate principle of pure and transcendental consciousness *(parā-samvit)* in that it is the principle of active consciousness *(chit),* providing the subjective framework in all experience *(viz.,* the notion of 'I', aham), without however any involvement of the objective context. The principle of *śakti,* on the other hand, evolving directly from the principle of *śiva,* is the cosmic energy which defines the objective context *(viz.,* the notion of 'This', *idam).* The phenomenal projection actually proceeds from the principle of *śakti* (who is therfore described as the mother-goddess), as the three modalities of energy: 'inclination' *(icchā),* 'awareness' *(jñāna) and* 'action *(karma).*

The principles of *śiva and śakti* are undistinguished, and occur in perfect harmony in the ultimate state of cosmic dissolution *(samhāra* or *pralaya).* During creation *(sṛshṭi),* however, the bipolarity of the 'I' and the 'This' (the functions respectively of the principles of *śiva and* the principle of *śakti)* tends to become maximized; and during preservation *(sthiti)* the dichotomy is steadily maintained. The twin functions resulting from this polarity are 'illumination' *(prakāśa)* and 'deliberation' *(vimarśā),* which pervade the entirety of phenomenal reality as well as the transactional experience of all living beings. The relation between the two principles is likened to that of the lamp and its light. The rays of light proceeding in all directions are responsible for the cosmic evolution in terms of thirty-six categories.

The function of 'deliberation' *(vimarśā)* is explained as the principle of 'illumination' becoming aware of the processes in its own being as active consciousness ('percipient', *pramātṛ),* more specifically, becoming conscious of itself as the subject. An extended meaning of 'deliberation' is also drawn out; "It renders even an extraneous thing its own: it renders itself alien to itself ; it unifies the two processes (identification and alienation); and separates what is thus united". Principally, 'deliberation' signifies dichotomization in the act of awareness in terms of = 'self-awareness' *(ahamtā)* and 'object-awareness' *(idamtā).*

'Deliberation' is taken to represent the central 'channel' in the human constitution known as *sushumṇā.* The idea of 'channel' *(nāḍī)* in the body, gross and subtle, is prevalent not only in the Tantras and Yoga, but even in the Vedic thought. The Upanishads speak of one hundred and one 'channels' that originate in, and ramify from, the very core of human existence viz, 'the heart' *(hṛdaya,* as the seat of the soul). They are described as extremely subtle and minute, like unto a single hair split a thousandfold. Each of these channels carry and

convey the vital force *(prāṇa)* ; and all of them together not only sustain life, but are responsible for all physiological, mental and spiritual functions.

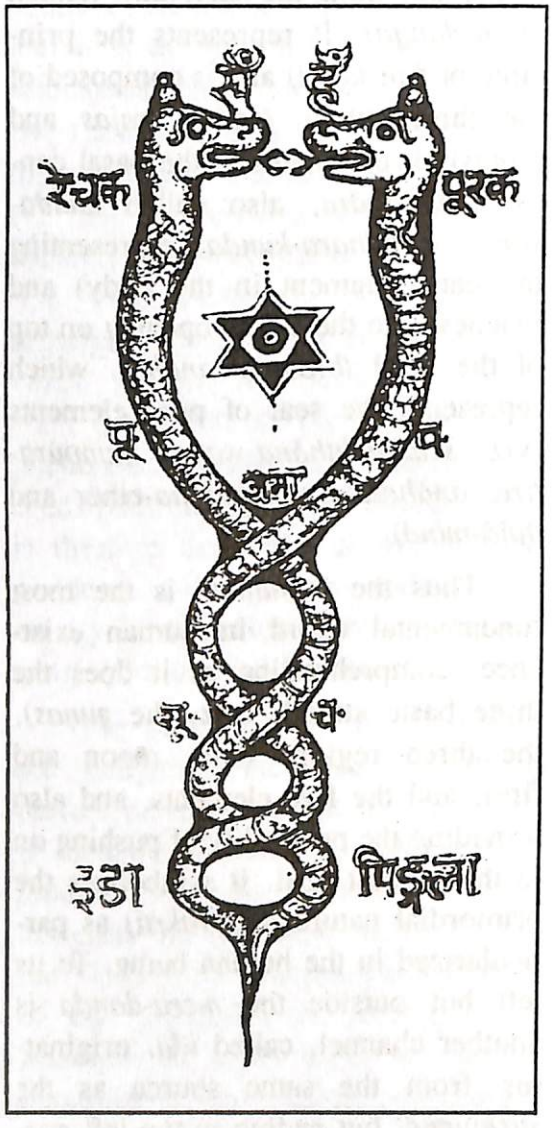
One of them, the one that inclines upward, is the most important one. It enables one to accomplish the highest objective of human existence, viz. immortality *(amṛtatva)*. While hundred channels bind the individual, the one liberates him. The early Upanishads, however, do not name this ascending and liberating 'channel'; we find the first reference to it by name in *Maitrī-Upanishad* (6,21).

The idea of 'channel' of energy figures prominently in the Tāntrik texts and in yogic practices. The number of channels that support life and sustain the organism is given here as three crores and a half. The subtle body of man is composed of one hundred and one channels, which ramify from the 'heart', the 'basal pit', and other centres *(chakras)*. Each of these is said to branch out into a hundred lesser 'channels', each of them in turn branching out, and making an elaborate network of 700 million 'channels', through which the vital currents flow.

The central ascending 'channel' known as *'sushumṇā'* has already been referred to. It occurs inside the most minute channel (called *chitriṇī*, representing the lunar energy in the body), enclosed within another channel known as *vajriṇi*, representing the solar energy in the body, which runs inside and along the back bone (called *meru-daṇḍa)*. It represents the principle of fire *(agni)* and is composed of the three *gunas (sattva, rajas* and *tamas)*. It originates in the basal centre *(mūlādhāra,* also called *kanda-yoni,* or *adhara-kuṇḍa,* representing the earth element in the body) and reaches upto the subtle opening on top of the head *(brahma-randhra,* which represents the seat of pure elements (viz. *svādhishṭhāna-water, maṇpūra-fire, anāhata-air, viśuddha*-ether and *ājñā-mind)*.

Thus the *sushumṇā* is the most fundamental chord in human existence, comprehending as it does the three basic strands (viz. the *guṇas),* the three regions (sun, moon and fire), and the five elements, and also providing the possibility of pushing on to the highest goal. It symbolizes the primordial nature (or *prakṛti)* as particularized in the human being. To its left but outside the *meru-daṇḍa* is another channel, called *iḍā,* originating from the same source as the *sushumṇā,* but ending in the left nostril; and to its right, also outside, the *meru-daṇḍa,* is the channel known as *piṅgalā,* originating as *iḍā* does but ending in the right-nostril. If *sushumṇā* represents the principle of fire, *iḍā* (masculine and white in colour) rep-

resents the lunar principle, and *piṅgalā* (feminine and red in colour) the solar principle.

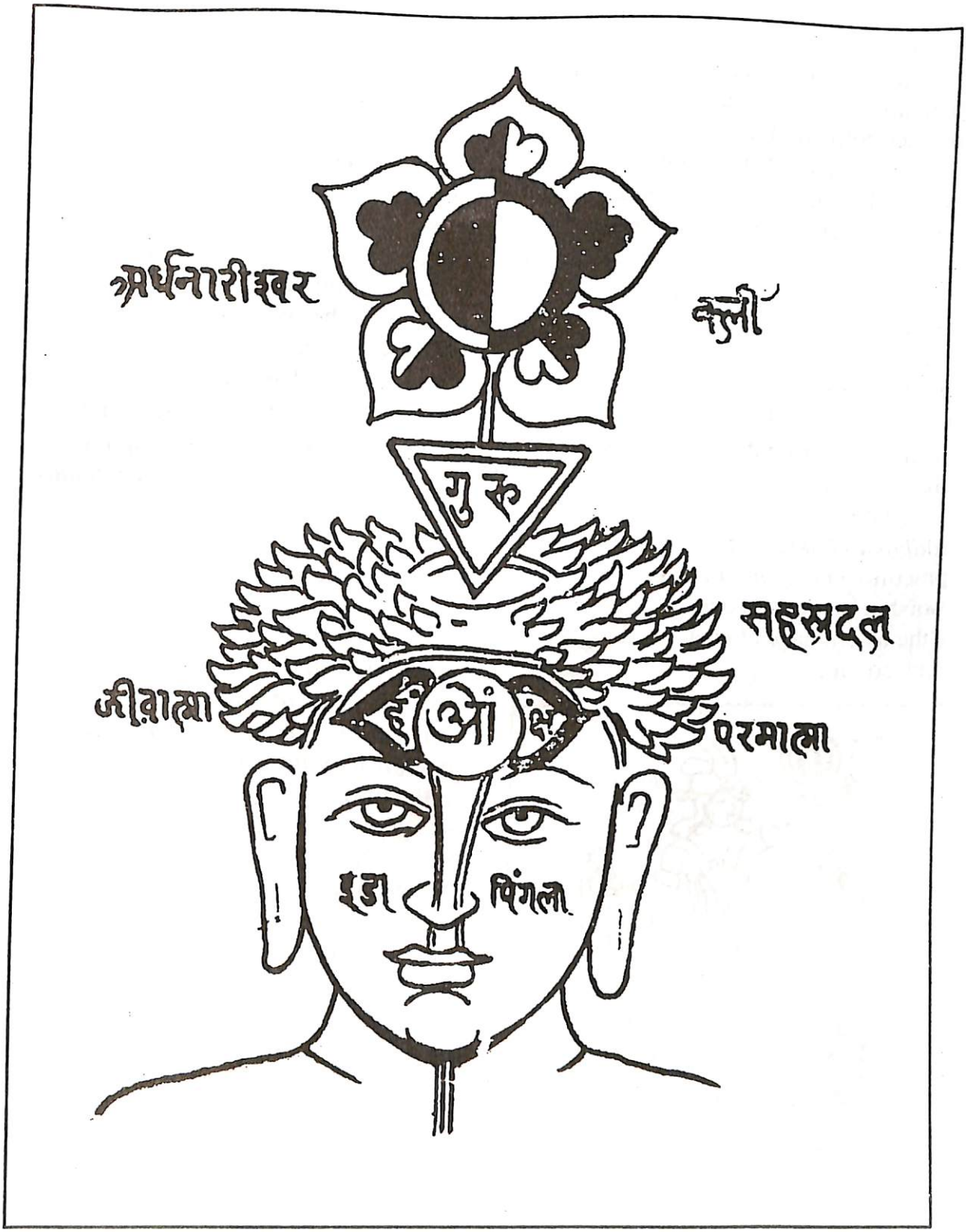


The three channels -are united in their origin in the basal centre *(Mūlādhāra),* and hence they are called *yuktā-triveṇī,* (three streams united), and symbolize the new-moon *(amāvāsyā),* when sun and moon meet. The streams referred to here are imagined to be the subtle and organismic representatives of the river Ganga *(īḍā)*, the river Yamunā *(piṅgalā)* and the hidden river Sarasvatī *(sushumṇā).*

The central channel is closely related to the cosmic energy that lies dormant in every living being, *kuṇḍalinī* imagined to be like a coiled serpent slumbering in the basal centre and blocking the central channel. It is the representative of the principle of *Śakti* in man, deliberation *(vimarśā),* removed from the principle of *(Śiva)* illumination *(prakāśa)* which is located in the thousand-petalled lotus' *(sahasrāra)* on the crown of the head.

The central channel being blocked is responsible for the separation of the two principles in transaction, although they are united in reality. The prescribed discipline in Tantra and Yoga is to "to arouse" the *kuṇḍalinī,* which, uncoiling itself,- would ascend along the central channel and reach the thouasnd-petalled lotus. The dichotomy between the twin principles is thus eliminated. The deliberation of *śakti* is actualized in the central channel.

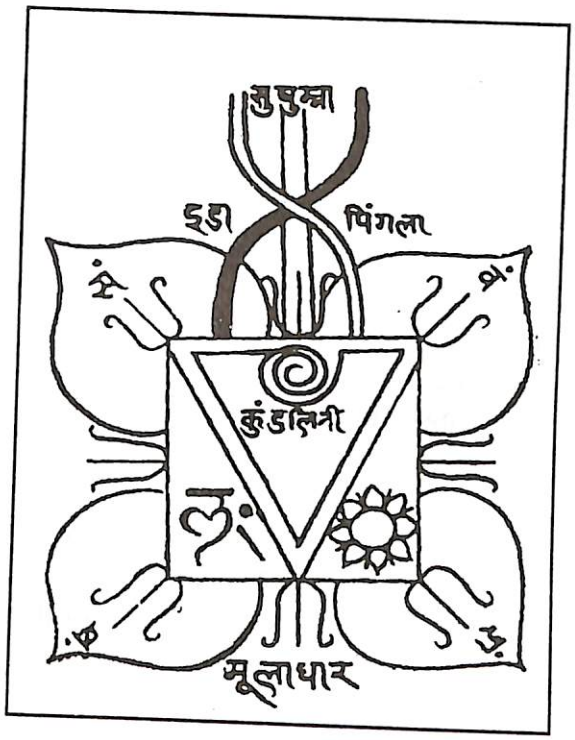
The concept of *chakra* in Indian literature is varied. The word is derived from the root *Kṛ* ('to do'), and etymologically it signifies an instrument of action. The potter's wheel which helps the production of pots is called a *'chakra'in* this sense; the wheel of the cart is also a 'chakra' for


अर्धनारीश्वर
क्लीं
गुरु
सहस्रदल
जीवात्मा
हं ओं क्षं
परमात्मा
इडा
पिंगला

it enables the cart to move. The diagrams, implements and machines that are meant to accomplish certain pre-determined effects are also 'chakra'. Extended use of the word is in the sense of assemblage *(samūha, vraja)*, army *(senā)*, or empire *(rāshṭra)*. We thus have stellar constellations *(nakshatra-chakra)*, and expressions like *chakra-vyūha*, meaning the crucial deployment of army-units on the battle-field, and *chakra-vartin* meaning emperor. In the Tantrik context, well-defined congregation of devotees for characteristic ritualistic ends, is called a 'chakra'; hence expressions like *sādhaka-chakra* ('the assemblage of practitioners'), *chakra-pūjā* ('ritualistic worship in secret group'), *yoginī-chakra* ('the assemblage of esoteric helpmates') and so on.

A special connotation of the word is to be found in the idea of the human constitution being composed of several channels of vital force *(nāḍī-chakra)*. 'Chakra' here means a vortex, or plexus of forces, physical as well as psychic. They connect the subtle body (made up of the sensory organs and functions, mind, ego and consciousness) with the physical body (made up of the five elements). About thirty of them are listed in the Yoga manuals: the *nāḍis* situated at the toe of the foot *(pādāṅgushṭha)*, the heel *(pārshṇi)*, the ankle *(gulphas)*, the knee *(jānu)*, anus *(guda)*, the ***mūlādhāra,*** the sacral plexus, the perineum *(yoni)*, the testes *(mushka)*, the penis *(meḍhra)*, the groin *(vaṁkshṇa)*, the ***svādhiṣṭhāna,*** the *iḍā*, and the *piṅgalā* in the *kanda-yoni*, the navel *(nābhi*, umblical region), the ***maṇipūra,*** the thumb *(aṅguṣṭha)*, the elbow *(aratni)*, the arm-pit *(kaksha)*, the ***anāhata,*** the tip of the tongue, *(jihvāgra)*, the ***viśuddha,*** the soft palate *(ghaṇṭikā)*, uvular (tālu), palate, the nose-tip *(nāsāgra)*, between the eye-brows *(bhrūmadhya)*, the ***ājñā,*** below this region *(lalanā)*, the mind *(manas)*, the middle region of the cereburm *(soma)*.

Of these channels, six *(shaṭ-chakra)* which have already been mentioned, are regarded as especially important in yogic practice and hence designated *brahma-chakras:* (1)



mulādhāra or the foundational *chakra* in the form of a triangular space in the midmost portion of the body, representing the earth element and symbolizing the source of physical desires: (2) the *svādhishṭhāna* situated below the navel and in region around the root of the penis *(meḍhra),* representing the water element: (3) the *maṇipūra* (the *nirmāṇa-chakra* of the Buddhists) situated in the navel region representing the fire element; (4) the *anāhata* (the *dharma-chakra* of the Buddhists) situated in the region of the heart and representing the air element: (5) the *viśuddha* (the *sambhoga-chakra* of the Buddhists), situated behind the throat; and (6) *ājñā* ('parama-kula' in the Tantras), situated between the eyebrows and representing the sun and the moon.

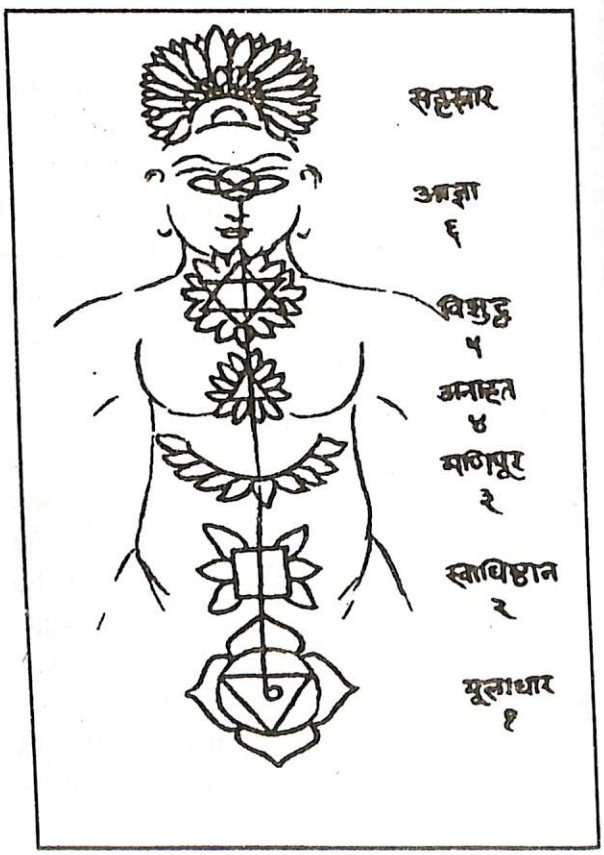
In addition to these six, three more *chakras* are recognized as significant; (7) the *manaś-chakra* ('the mind centre'), situated just above the *ājñā-chakra* and responsible for all sense-cognitions, thoughts and dreams; (8) the *soma-chakra* ('the lunar centre') situated above the *manaś-chakra* and representing the emotional and spiritual aspects of life (sixteen in number) and (9) the *sahasrāra-padma* ('the thousand-petalled-lotus', called *ushṇīsha-kamala* in Buddhist texts), situated about four finger-breadths above the crown of the head (thus located outside the body although regulating all bodily and mental functions). The last mentioned centre is the seat of consciousness *(śiva),* and there is an aperture on top of the head (called *brahma-randhra)* leading to it.

The central channel, *sushumṇā* (about which we have already spoken at length), springs up at the foundational centre (viz. *mūlādhāra),* runs along the back-bone (called *merudaṇḍa)* and finally reaches this aperture leading to 'the thousand-petalled lotus'. And along its course, all the above *chakras* are located. These *chakras* are so many open spaces *(avakāśa)* within the organismic structure, kept open in constitution for the descent of pure consciousness *(śiva)*

into the system through the *brahmarandhra* (the fissure on the crown of the head), and for the ascent of the *kuṇḍalinī (śakti)* through the *brahmadvāra* (the gateway at the base of the *sushumṇā* where the *chitriṇī* channel opens up). The ascent of the *kuṇḍalinī,* which is the purpose of many Yogic and Tāntrik practices, involves breaking through three knots *(granthi),* named after the three principal divinities, Brahmā (at the base, *mūlādhāra),* Vishṇu (at the heart, *anāhata)* and Rudra (between the eye-brows, *ājñā,* before it passes out of the *brahmarandhra* to reach 'the thousand-petalled lotus').

The principle of open space (*ākāśa*), represents pure consciousness (*Śiva*), while the principle, of energy (*kuṇḍalini*) represents power (*Śakti*). The former provides the foundation for the latter; and the two are related to each other as meaning (*artha*) and sound (*śabda*), the former generating forms (*rūpa*) and the latter names (*nāma*). The human body (as all other structures in the universe) is a projection of the *Śiva* principle, and the processes involving intentions (*icchā*), cognitions *jñāna*), and behaviours (*kriyā*) are manifestations of the *śakti* principle.

The latter consists essentially of articulations. The Sanskrit alphabet ranging from 'a' to 'ha' contains forty-nine letters (excluding the composite letter *ksha* which is counted as the fiftieth). The entire alphabet is represented in the self-identifying activity of consciousness as 'a-ham' ('I'). This constellation includes the sixteen phases of the moon, the twenty-four phases of the sun, and then aspects of fire, and corresponding in the body which carry fifty vital currents (*vāyu*) bringing into being the *nādī-chakra.* Forty-nine of the currents are distributed thus in the six *chakras;* the *mūlādhāra* -4; the *svādhishṭhāna* 6; the *maṇipūra*-3; the *anāhata* - 12; the *viśuddha-16',* and the *ājñā-3.* Add to this the central channel *(sushumṇā),* and we have fifty currents.



The vital force or wind that springs forth from the *mūladhāra* centre, which is the foundation both of the universe and of the individual organism at the base, comes to be designated as the life-force *(prāṇa),* the body being made up of the five elements (earth, water, fire air, and ākāśa), and each element having a predominant role to play in a specific part of the body, the life-force assumes five major forms. Our manner of breathing is influenced by the five elements present in the body; and in turn the five elements are influenced by the way we breathe. Normally each of us breathes 360 times in a unit of time called *nāḍikā* (equal to about twenty-four minutes). The duration of a day *(dina)* consists of sixty such *nāḍikās.* Therefore, in a day (of 24 hours), we breathe *(śvāsa)* as many as 21,600 times. The collection of all the breaths is the mother-goddess herself. This is called *'nāḍī-chakra',* viz. the organization of the 'wind' within the body. The distribution of the breaths among the bodily centres is given as follows :

1. *Mūlādhāra*	600	breaths,	taking 40 minutes
2. *Svādhishṭhāna*	600	breaths,	6 Hrs. 40 minutes
3. *Maṇipūra*	600	breaths	6hrs. 40mitues
4. *Anāhata*	600	breaths	6 hrs. 40 minutes
5. *Viśuddha*	1000	breaths	1 hr. 6min-40 Sec
6. *Ājñā*	1000	breaths	1 hr. 6min-40 Sec
7. *Sahasrāra*	1000	breaths	1 hr. 6 min-40 Sec

(Total 21,600 breaths in 24 hours)

The navel is the central point of distribution for all the breaths; and the life-force moving along the channels is what makes consciousness possible. Normally the breath alternates between the channel reaching the left nostril *(iḍā,* representing the lunar principle in the body) and the channel reaching the right nostril *(piṅgalā,* representing the solar principle). The former cools and the latter warms the body, and between them all the body-

building and body-breaking processes take place. The two channels meet at the *muladhara,* close to the *kuṇḍalini,* which is the source of the bodily energy, *Vāyu,* the life-force *(bindu)* and the expressive tendency *(nāda,* lit. sound).

The channel that is central (having the *iḍā* to its left, and *piṅgalā* to its right, the two entwining round itself) is called *sushumṇā* (or *avadhūtikā),* coresponding to the principle of fire. This is the channel through wich the *Kuṇḍalinī* can ascend to 'the thousand - petalled lotus' on the crown of the head. The *Kuṇḍalinī* is imagined as a serpent with three coils and a half, asleep at the mouth of the *sushumṇā.* She is the mother-goddess, having her home in the subtle body of every individual.

Around the central channel is the network of 72,000 channels, of which the most important are the fourteen mentioned below:

(1) The *Alaṁbushā,* corresponding to the letter 'ka' is the channel starting from the base of the central channel and reaching the anus *(pāyu);* (2) the channel called *Kuhū* starts from both sides of the central channel and reaches the penis *(dhvaja);* it corresponds with the letter 'kha'; (3) The channel known as *Viśvodara* is inside the stomach *(jaṭhara)* but it reaches alround; it corresponds with the letter 'ga' (4) *Varṇa* (sometimes called *Varuṇa)* extends upwards and downwards form the same region; it is identified by the letter 'gha'; (5) *Hasti-jihvā* begins at the eastern side of *iḍā* and goes to left toe; it is the letter 'na'; *Yaśovatī* (or *Yaśavati)* begins at the same place and attaches to the right two, it is the letter 'cha'; (7) *Payasvinī* is the channel reaching right ear and is the letter 'chha'; (8) *Gāndhārī* reaches the left eye and is identified with the letter 'ja'; (9) *Pūshā* reaches the right eye and is the letter 'jha'; (10) *Śamkhiṇī* the channel reaching the left ear is the letter 'ṇa'; (11) Sarasvatī reaches the tip of the tongue and is the letter 'ta'; (12) *iḍā* is the channel to the left of te central channel and reaches the left nostril; it is identified with the letter 'tha'; (13) *piṅgalā* is to the right of the central channel and reaches the right nostril; it is identical with the letter 'da'; and (14) *Sushumṇā,* the central channel which reaches the opening at the crown of the head *(brahma-randhra);* it is identified with the letter 'dha'.

The locations and the directions of the *nāḍīs* are given slightly differently in different texts. The above account mainly follows *Tantra-rāja-tantra* (27,33-41) and *Darśanopanishad* belonging to *Sāma-veda.* Anothther text, *Yoga-chūḍāmaṇi-Upanishad* enumerates ten important channels; and gives their places of function. Besides *Sushumṇā, Iḍā* and *Piṇgalā,* it mentions that *Alaṁbushā* functions in the

mouth, *Kuhū* in the genitals, *Gāndhārī in* the left eye, *Hasti-jihvā* in the right eye, *Pūshā* in the right ear, *Yaśasvinī* in the left ear, and *Śamkhiṇi* in the anus.

The *nyāsa*-procedure given by Bhāskara-rāya in his gloss over *Bhāvanopanishat,* however, has different places. According to him, the channels mentioned in the Upanishadic text are to be located in the centre of the forehead *(Alaṁbushā),* on the right side of the forehead *(kuhū),* on the right cheek *(Visvodarā),* on the right shoulder *(Vāraṇa),* on the right side *(Hasti-jihvā),* on the right thigh (Yaśovatī), on the right ankle *(Payasvini),* on the left ankle *(Gāndhāri),* on the left thigh *(Pūshā),* on the left side *(Śamkhiṇī),* on the left shoulder *(Sarasvatī),* on the left cheek *(Iḍā),* on the left side of the forehead *(piṅgalā),* and at the back of the forehead *(Sushumṇā).*

The concept of *Vāyu* ('wind', i.e., the 'vital current', *Prāṇa)* is fundamental to the concept of the channels. The different vital currents dealt with here are so many 'manifestations of consciousnes' *(chaitanya-jṛṁbhaṇam)* derived from the capacity to combine on the part of the five bodily constituent-factors (earth, water, fire, air and *ākāśa)* and the individualized consciousness *(buddhi).* The principle that organizes these several factors of the body and the sense-organs is the soul *(jīva),* which is nothing other than the individualized conciousness in its condition of non-discrimination *(viz.* the phenomenal state)

We have spoken of the channels which are 72,000 in number. Of them, ten are most important because they carry the vital currents, and thus sustain the 'soulhood' *(jīva),* viz, the efficient organization of the bodily factors, mental modalities and the sensory functions.

The ten vital currents are grouped into the *prāṇa-* pentad *(prāṇa-pañchaka)* and *nāga*-pentad *(nāga-pañchaka).* In the first pentad are included;

(1) *Prāṇa,* located principally in the heart, although moving about in the nostrils, the head and the navel, moving upward causing food to be swallowed, respiration and all other bodily movements; (2) *Apāna,* located principally in the navel, although moving about in the navel, the thighs and the stomach, causing evacuation of faeces, urine, semen and menstrual fluid, as well as bearing down foetus; (3) *Vyāna,* located principally in the nostrils and stomach, although it pervades all over the body, causing circulation of blood and chyle, growth, building of the body and sustenance of life; (4) *Udāna,* located principally in the throat, although it moves about in the hands and feet accompanying *Prāṇa*

and causing speech and alimentation; and (5) *Samāna,* located principally in the navel (near the digestive fire or *jāṭharāgni)* and the toes of the feet, although its function is pervasive in the body, causing reception of food, digestion, separation of the nutrients from the waste products, and nourishment for the body.

In the second pentad are included minor vital currents: (1) *Nāga,* whose function is to cause belching etc. (2) *Kūrma,* which causes the movement of eyelids ; (3) *Kṛkara,* which is responsible for fatigue and yawning; (4) Devadatta, which causes fatigue and yawning; and (5) *Dhanañjaya,* which causes various sounds within the body during bodily functions, and which does not leave the body even at death.

Bhāvanopanishat which is a tāntrik text dealing with Śrī Chakra has the following passage describing the functions of the vital current:

"This vital current (or wind) led by *prāṇa,* becomes the five-fold stomachic fire, owing to differences in the conditioning factors viz, the one that eliminates, the one that digests, the one that dries up (the *doshas* of the stomachic fire), the one that burns, and the one that floods. The vital current, led by *nāga,* becomes five-fold fires in the body of human beings, viz., the one that secretes bile, the one that throws out, the one that churns (food), the one that swells, and the one that dissolves, and the one helps digest the five kinds of food, *viz.,* what is eaten without mastication, what is masticated, what is sucked, what is licked up and what is drunk. These are the ten aspects of the vital fire¿.

The *Tantra-rāja-tantra(35,* 10) which is probably the source for the above passage mentions merely ten 'fires' *(vahnayah).* The commentary thereon expleains that the ten fires refer to the fires in the seven bodily constituents (chyle, blood, muscle, fat-tissue, bone, marrow and semen, *dhātvagnis, viz,* responsible for metobolism) enjoined with the fires in the three *doshas (vāta, pitta* and *kapha).*

The function called 'rechaka' eliminates or ejects the waste-products after the separation of the nutrient portion of the food *(sāra)* from the waste *(kiṭṭa).* The function called *pāchaka* is the actual process of digestion; *śoshaka* is absorption of the watery portion of the digested food, and aiding the action of the 'stomachic fire'; *dāhaka* is burning in the sense of metabolic action; *plāvaka* is flooding the food with chyle in order to help the 'stomachic fire' burn; *kshāraka* secretes the bile; *udgrāhaka* drives out the wind that might interfere with proper digestion; *kshobhaka* churns the food well in the stomachic cavity;

and *mohaka* assimilates the food in the body.

Thus, the Tantra-Yoga complex postulates not only the primacy of the vital principle, but explains the entire existence as a play of this principle. The life-force that operates in the individual is in essence one with the life-principle that is responsible for all phenomenal existence. Health as a mode of existence reflects the consonance of individual life-force *(prāṇa)* with the cosmic life-principle *(śakti)*', and hence harmony and happiness. Ill-health is the expression of dissonance, and therefore stress. Health is an aid in the realization of the individual's oneness with, or belongingness to the universe. Hence the Indian word for health, *svāsthya* meaning "abiding in ones own true condition".

HAYAGRĪVA

(First Preceptor of Śrīvidyā)

CHĀMUṆḌEŚVARI

RĀJARĀJEŚVARĪ

HAYAGRĪVA
(Sarvāmnāya-gurumaṇḍala-devatā)

MAHĀGAṆAPATI
(Pūrvāmnāya-devatā of Śrī-vidyā)

SUBRAHMANYA
(Pūrvāmnāya devatā of Śrī vidyā)

VĪRABHADRA
(Dakshiṇāmnāya-devatā)

BHAIRAVA
(Dakshiṇāmnāya-devatā of Śrī-vidyā)

VĪRABHADRA
(Dakshiṇāmnāya-devatā of Śrī-vidyā)

DAKSHIṆĀMŪRTI
(Dakshiṇāmnāya-devatā of Śrī-vidyā)

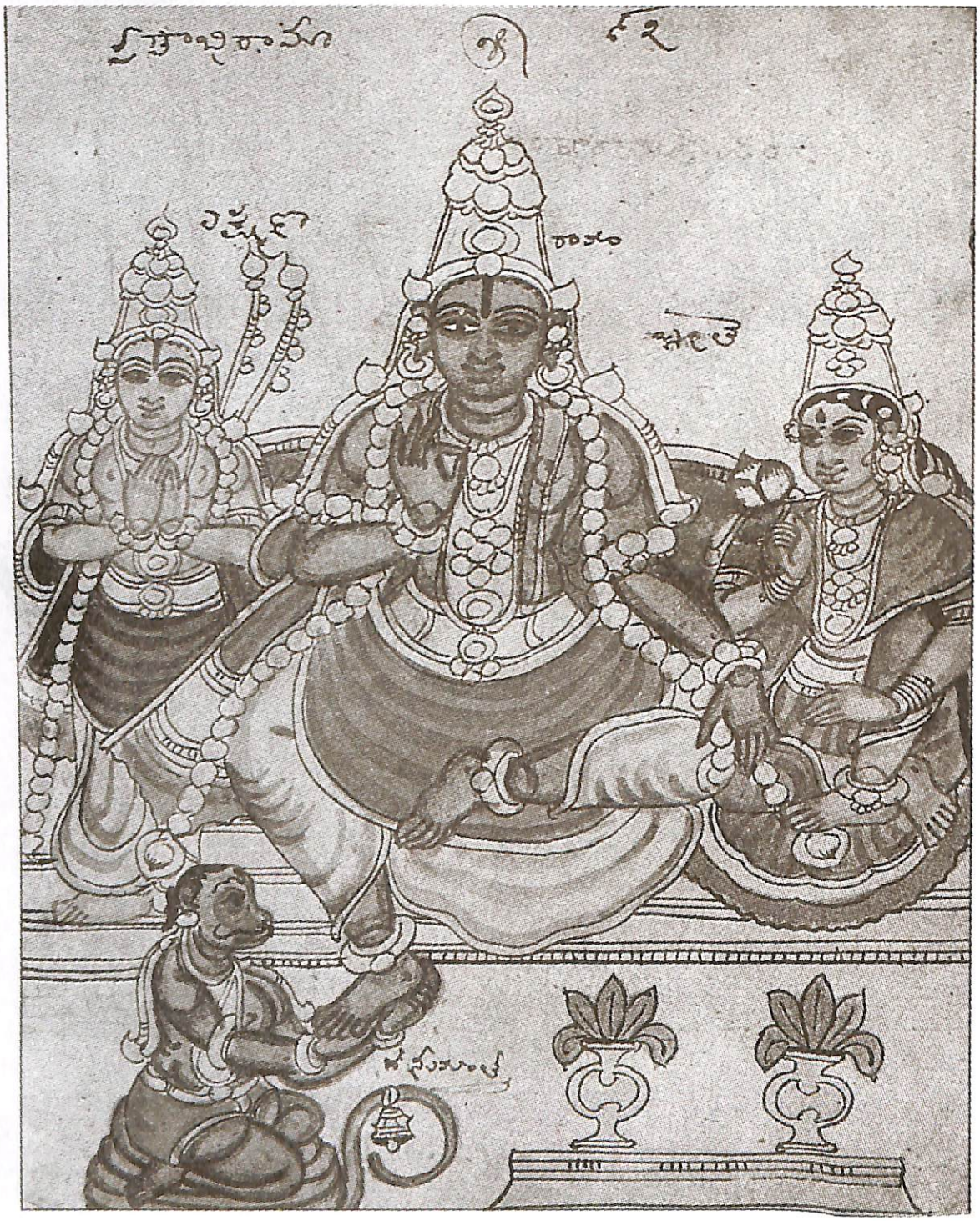
NARASIṂHA
(Paścimāmnāya-devatā)

KĀRTAVĪRYA
(Paścimāmnāya-devatā)

DATTĀTREYA
(Pśchimāmnāya-devatā of Śrī-vidyā)

GARUḌA
(Paścimāmnāya-devatā of Śrī-vidyā)

VENUGOPĀLA
(Paścimāmnāya-devatā of Śrī-vidyā)



RĀMA
(Paścimāmnāya-devatā of Śrī-vidyā)

MĀHEŚVARĪ

(The Mātṛkā of Ūrdhvāmnāya of Srī-vīdya)[1]

The Mātrikas: Ūrdhvāmnāya-devatas

KAUMĀRĪ
(Mātṛkā of Urdhvāmnāya of Śrī vidyā)

VAISHNAVI
(Mātṛkā of Urdhvāmnāya of Śrī vidyā)

VĀRĀHĪ
(Mātṛkā of Ūrdhvāmnāya)

CHAMUṆḌI
(Mātṛkā of Ūrdhvāmnāya)

LAKSHMÍ
(Uttarāmnāya-devatā of Śrīvidyā)

SARASVATĪ
(Uttarāmnāya-devatā of Śrī-vidyā)

INDRA

AGNI

(24-31) Dikpālakas: Uttarāmnāya-devatas)

YAMA

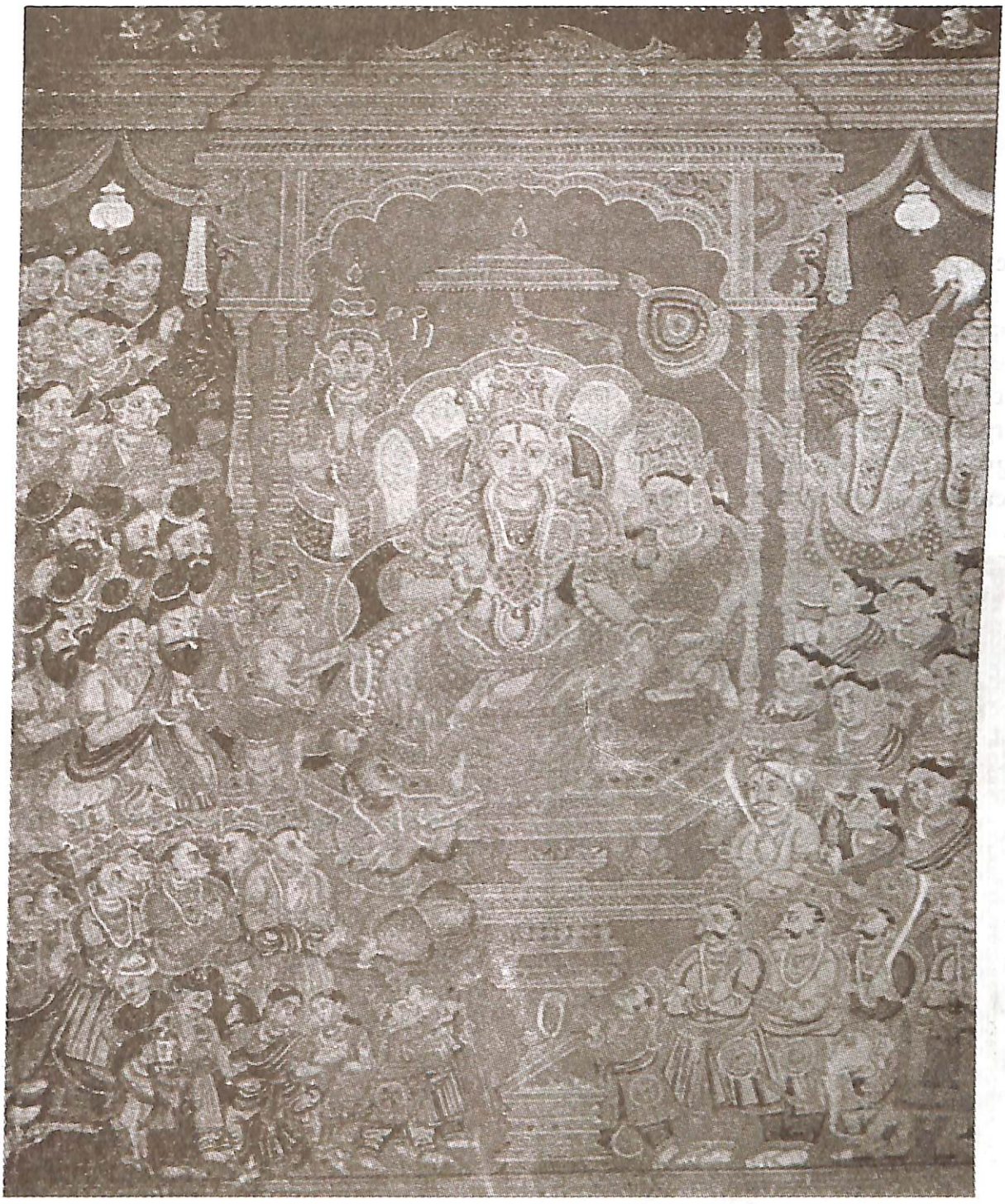
VARUṆA

NIRRITI

VĀYU

KUBERA

ĪŚĀNA



Chapter Two
ŚRĪVIDYA LINEAGES

(1) LALITĀ AS DEITY OF ŚRĪ-VIDYĀ

Śrī-vidyā is a widely prevalent method of tāntrik worship, which is in perfect consonance with the Vedic approach. It illustrates the synthesis of the two traditions of upāsanā. And it incorporates the Yoga details in a large measure. Śrī-vidyā has an ideology which is distinctive, and a practical framework including rituals, recitation of mantras, contemplation and esoteric practices. The worship or upāsanā of Śri-vidya is technically known as 'miśra-sādhanā' (or miśramārga, "Mixed path") because it involves an intellectual understanding and a discerning appreciation of the theoretical foundations (jñāna), an attitude of earnest devotion (bhakti), a willingness to undertake the prescribed rituals (karma), and acceptance of the necessary askesis (yoga). This form of worship is based on what is known as 'ashṭāgama' ("eight āgama-texts"), consisting of *Chandra-kalā-Jñāna* (the main text), *Kulārṇava-tantra, Bhuvaneśvarī-tantra, Jyotsnāvati, Kalānidhi, Kuleśvarī, Durvāsas* and *Bārhaspatya-tantra.* When the ritualistie aspect (karma) of worship is given up in favour of knowledge (jñāna) and devotion, it becomes known as the 'Samaya' form of worship, which is justified by a group of five āgama texts (called collectively 'śubhāgama-pañchaka') the works as revealed to the five sages, Sanaka, Sanandana, Sanatkumara, Vaśishṭha and Śuka.

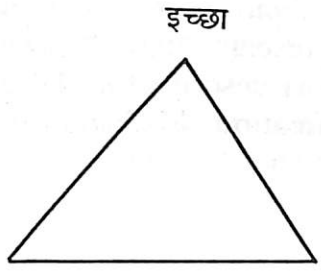
Whatever the form of upāsanā, the employment of Śrī-chakra (or Śrīyantra) as the visual representation or symbol of the mother-goddess (śakti), the object of the upāsanā, is the principal detail. It is the ideologi-

cal formulation of the correspondance between the universe (brahmāṇḍa) and the individual (piṇḍāṇḍa). The same mother-goddess is the Devī in the universe and Kuṇḍalinī in the individual. She is primarily in the form of a triangle (trikoṇa), representing the sun (sūrya), the moon (soma) and the fire (agni) in the universe, and indicating the power to desire (icchhā-śakti), the power to act (kriyā-śakti) and the power to know (jnana-sakti) in the individual. The sage Durvāsa identifies such a triangle with the form of the mother-goddess called Lalitā, and with the Brahma-vidyā.

Lalitā of Śrividyā, in other words, is identical with the Brahman of the Vedāntins. This is the distinctive outlook of the 'Samaya' form of worship mentioned above. The triangle representing the basic form of the mother-goddess is also the commingling of Purusha (i.e. the Brahman) and Prakṛti (i.e. the Māyā represented by two powers: concealment or āvaraṇa, and projection or vikshepa. This is called in the tāntrik texts 'kāma-kalā' or 'bindu-traya', which corresponds to the Śabda-brahman of the Vedic way of thinking (with its three stages of speech-sound: parā, paśyantī and madhyamā).

Kāmakalā is vocally represented by the mantra 'hamsah':

।।हंसः सोऽहम्।।



The letter 'ham' is the Purusha, and 'sah' represents Prakṛti. The former forms the apex of the triangle, while the latter occupies the two other bindus (in one corner, and the visarga in the other). In terms of the powers of the individuals, the apex represents icchhā, and the other two corners jñāna and kriyā. In the universe, the bindu at the apex represents fire, and the other two bindus the sun and the moon. In the tantrik ideology, the apex of the triangle,is Śiva (represented by the initial letter of the Sanskrit alphabet) and the other two corners constitute śakti (represented by the terminal letter with the virarga). The lines of the triangle constitute the other letters of the alphabet, altold fifty in number. The central-most point is the parā-bindu, transcending the articulate speech or the manifest triangle; it is also the Parā-śakti. Issuing from it are the sixteen vowels (forms) constituting one of the three lines, the sixteen consonants forming another line. The three corners of the triangle are Bindu (point, sūrya), Nāda (sound, soma), and Bīja (seed, agni).

The triad being most important in the visual representation of the mother-goddess, she is described as Tri-purā, the personification of kamakala or bindu-traya. The sage Durvāsa says:

आद्यैरग्निरवीन्दुबिम्बनिलये-
रम्ब त्रिलिङ्गात्मभिः।
मिश्रा रक्तसितप्रभैरनुपमै-
र्युष्मत्प्रदैस्त्रिभिः।।
स्वात्मोत्पादितकाललोकः-
निगमावस्थामरादत्रयैः।
उद्भूतं त्रिपुरेति नाम कलये-
द्यस्ते स धन्यो बुधः।।

The triad is also illustrated in the mantra specific to this Deity; the fifteen letters of the mantra being in three units (kūṭas). Indeed, the Deity is personified by the mantra: the first kuta representing the head of the Deity, the second the torso and the Third the lower portion of the body. And Lalitā as the object of the upāsanā is described as such in the Sahasra-nāma-stotra:

श्रीमद्वाग्भवकूटैकस्वरूपमुखपङ्कजा।
कण्ठादधःकटिपर्यन्तमध्यमकूटस्वरूपिणी।
शक्तिकूटैकतापन्नकट्यधोभागधारिणी।

Lalitā is thus the best syncretic form 'of the yantra (principally tri-angle) as well as the mantra (articulate speech comprehending all the letters of the alphabet). It is therefore that in the upāsanā of Śrī-vidyā, the worship of the Deity as Lalitā (or Tripura-sundarī) figures prominently; and the recital of Lalitāsahasra-nāma (the thou-sand names of Lalitā) is almost invari-ably resorted to. What follows is an account of this text in devotion to Lalitā:

2. LALITĀ-SAHASRA-NĀMA

The text and its commentaries

One of the eighteen 'great' purāṇas compiled and redacted by the cel-ebrated sage Vyāsa, *Brahmaṇḍa-purāṇa* is better known for its es-pousal of the cause of the Lalitā cult. Included in it is an elaborate account of the appearance of the Goddess as Lalitā in order to save the world from the clutches of the wicked and- ter-rible demon, Bhaṇḍāsura. This narra-tive occurs almost as an appendage to the third and last division of the

purāṇa (uttara and upasamhāra-pada). Known as *Lalitopākhyāna,* it consists of forty chapters, the last five of which are regarded as especially important as they deal with the actual appearance of Lalitā (Lalita-prādurbhāva), eulogy of her greatness (Lalitā-stava-rāja), the manifestation of the god Madana-kāmeśvara, and the wedding of the goddess with the God (Vaivāhikotsava).

This portion is in the form of a dialogue between the sage Agastya and the god Hayagrīva. Better known than this narrative and more widely employed in devotional practices are two other texts, which are also in the nature of dialogues between Agastya and Hayagrīva: *Lalitā-triśati* and *Lalitā-sahasra-nāma.* These are not actually portions of *Brahmāṇḍa-purāṇa,* although they are usually described to be such; they are secondary texts, evolved from the Lalitopākhyāna portion of this purāṇa. The former text eulogizes Lalitā in three hundred names (tri-śati), and the latter in one thousand names (sahasra).

The three texts together constitute the corpus of Śrī-vidyā known after Lalitā; and they contain not only the details of 'external' worship (bahir-yāga), but suggestions for meditation and absorption (antar-yāga). In *Lalitopākhyāna,* we read that the sage Agastya asked the revered Hayagrīva to enlighten him about the great goddess known differently as Mahā-tripura-sundarī and Kāmākshi. Hayagrīva, before giving Agastya an account of the glory and exploits of the goddesss, reveals that she resides in the heart of all beings, and that whatever occurs in the world, as thing or thought, is in reality her own sport:

यत् किंचिद्वर्तते लोके सर्वमस्या विचेष्टितम्
किंचिच्चिन्त्यते कश्चित् स्वच्छन्दं विदधात्यसौ।।

The first of these texts, *Lalitopākhyāna* narrates the tales highlighting the greatness of the Goddess in the first of the last four chapters (41-44) of the concluding section of *Brahmāṇḍa-purāṇa;* the second among these chapters brings out the significance of the sixteen-lettered mantra of the goddess (shoḍaśākshari-vidyā), and the benefits and powers that are acquired by the practitioner who perfects this mantra; the third of these chapters gives an account of gestures and postures (mudrās) that must be assumed by the practitioner; the next chapter deals with initiations (dīkshā), meditations (dhyāna) and other associated details like guru and so on; and the concluding chapter deals with the mystical placement (nyāsa) of the deities involved in the sacred Śrī-chakra.

The other text is known as *Lalitā-triśatī,* because of the three hundred names of the goddess that figure prominently. These name are arranged in the order of letters that constitute the

celebrated fifteen-lettered mantra (pañchadaśi-vidyā). The text has a prologue (pūrva-pīṭhikā) and an epilogue (uttara-pīṭhikā). There is a well-known commentary on this work ascribed to the great vedāntin, Śaṁkara. However, the authorship is not certain.

The text, celebrated as *Lalitā-sahasra-nāma* consists of 320 verses in three chapters. The first chapter (in 51 verses) relates that the thousand secret names of Lalitā were first recited by Vaśinī and other Vāgdevatās as commanded by the Goddess herself, and includes a 'nyāsa' giving the following details: the Vāgdevatās headed by Vaśinī are the seers who saw these sacred names, which are strung together as a garland of mantras. The metre in which the verses contain these names is anushtup. The great goddess is Lalitā, the deity invoked by these names. The vāgbhava-kūṭa (the first of the three kūṭas constituting Śrī-vidyā) is the 'seed', the Kāma-rāja-kūṭ a (the second of the three kūṭas) the 'power', and the Śakti-kūṭa (the third) the 'spike'; the purpose of the recitation of the name is to accomplish the grace of the goddess Lalitā, and thereby to procure the benefits that one longs for:

अस्य श्रीललितासहस्रनामस्तोत्रमालामन्त्रस्य

वशिन्यादि वाग्देवता ऋषयः।

अनुष्टुप् छन्दः। श्री ललिता परमेश्वरी देवता।

श्री मद्वाग्भव कूटेति बीजम्। मध्यकूटेति शक्तिः।

शक्तिकूटेति कीलकम्। श्री ललिता महात्रिपुरसुन्दरी प्रसाद सिद्धिद्वारा चिन्तितफलावप्त्यर्थे जपे विनियोगः।।

The second chapter contains the thousand mystic names of the goddess in 182-1/2 verses. The third chapter (86-1/2 verses) enumerates the benefits that are got by reciting these thousand names.

The text, which is exceedingly popular among the devotees given to Śākta form of worship, even as Vishṇu-sahasra-nāma (extracted from Mahābhārata) is among the Vaishṇava devotees, is among the best known and widely used hymnal collections in the country. It occupies a unique position, because it has mystical overtones which are both profound and suggestive. Although formally affiliated to the *Brahmāṇda-purāṇa* corpus, it enjoys an independent and august status, and has merited numerous glosses and commentaries, among which the following are important:

1. *Saubhāgya - bhāskara* (an elaborate commentary by the celebrated tāntrik authority, Bhāskara-rāya-makhin, whose initiatory name was Bhāsurānanda-nātha);
2. *Vidyāraṇya-bhāshya* (in nine chapters, 1500 ślokas in extent, by Vidyāraṇya-muni, who is described as a disciple of Ānandāraṇya-pūjyapāda);

3. Commentary by Vimarśānandanātha (a work of 2000 slokas in nine sections, by the disciple of Vimalānanda-nātha);
4. *Saubhāgya-ratnākara* (in 36 taraṅgas by Śrinivāsa-sundara, whose initiatory name was Vidyānanda-nātha, disciple of Śacchidānanda-nātha);
5. Commentary (a work of 2500 ślokas) by Bhaṭṭa-nārāyaṇa (who describes himself as the disciple of Śivānanda-nātha, and describes his work as inspired by the goddess Lalitā herself).

All these are works of Tāntrik initiates, and contain esoteric doctrines preserved in several traditions, or mārgas (lines or pathways meant for tāntrik practitioners). They have different ways of classifying the thousand names. For instance, the commentary of Vimarśānanda-nātha, which has nine chapters, has this classification:

1. Prathama-bhūmikā (names 1 to 64)
2. Viśvādhika-paricchedа (65 to 84)
3. Śakti-chandra-kala-paricchedа(85-111)
4. Śakti-trayottīrṇa-paricchedа (112-256)
5. Śākshi-paricchedа (257-274)
6. Pañchama-paricchedа (275-300)
7. Purushārtha-paricchedа (301-354)
8. Paśu-pāśa-paricchedа (356-408)
9. Śrītattva-paricchedа (493-503 and 997-1000)

Some commentaries are encyclopaedic in character. *Saubhāgya-ratnākara,* for example, treats of all topics concerning Tāntrik worship (daily as well as occasional), varieties of, and preparations for, initiations, fire-oblations, rituals of benign and malignant significance, recitation of sacred hymns as a ritual, the divisions of the Śrī-vidyā cult, and good conduct:

श्रीविद्याया: सभेदाय नित्य नैमित्तिकार्चनं कामार्चनं

दीक्षांगभूतं प्रत्यंगसाधनं दीक्षाभेदं पुरश्चर्यान् तत्तत्कर्मनियमादिकान् काम्यहोमविधिश्चैव सौम्यक्रूरविभेदत:

समस्तव्यस्तविद्याया: जपात् काम्यफलोदय: सदाचारादिकं चैव लिख्यते रत्नवारिधौ।।

But the information provided in most cases is fragmentary and pedantic, and offers little clue to the practical character of these cultic traditions. Probably, this was deliberately meant to be so, for the esoteric aspects of the tradition cannot be expected to be made explicit for those who are devoid of necessary equipment and who are not properly initiated.

The best among the commentaries, and most frequently consulted, is

Bhāskara-rāya's *Saubhāgya-bhāskara*. The author who lived between 1690 and 1785 A.D. was a versatile scholar and prolific writer on general subjects. Among his tāntrik works, the commentary on *Nityā-shoḍaśikārṇava* (Vāmakeśvara-tantra) entitled *Setu-bandha;* the exposition on the Pañcha-daśi-vidyā known as *Varivasyā-rahasya*; the commentary on *Lalitā-sahasra-nāma* known as *Saubhāgya-bhāskara*; and a work on worship based on *Paraśu-rāma-kalpa-sūtra* entitled *Nityotsava* are popular and famous. He was an ardent devotee of the Mother-goddess, and was recipient of all higher initiations in the Śākta-tantra. His name as a dīkshita was Bhāsurānanda-nātha, and his teacher was Śiva-datta-śukla. He pays homage in his works to his father (Garhbhīra-rāya), his teachers Nṛsiṁha-adhvari or Nṛsiṁhānandanātha (vidyāguru) and Śiva-datta-śukla (dīkshāguru). His writings number more than 40, and include works on Veda, Vedānta, Nyāya, Mīmāmsā, Chhandas, Smṛti and mantra-śāstra. He wrote commentaries on some Upanishads (like *Kaulopanishad* and *Tripuropanishad)*, on Śri-sūkta, and on Durgā-sapta-śati section of Mārkaṇḍeya-purāṇa, entitled *Gupta-vatī*. His vast erudition and profound acquaintance with tāntrik practitioners make his works a mine of valuable information concerning Tantra and Mantra. He performed several Vedic sacrifices (makha) also, and thereby come to be known as a 'makhin'.

His commentary on *Lalitā-sahasra-nāma* was based on some notes on technical and terminological matters (Paribhāshā) prepared by his tāntrik-preceptor, whom he does not name:

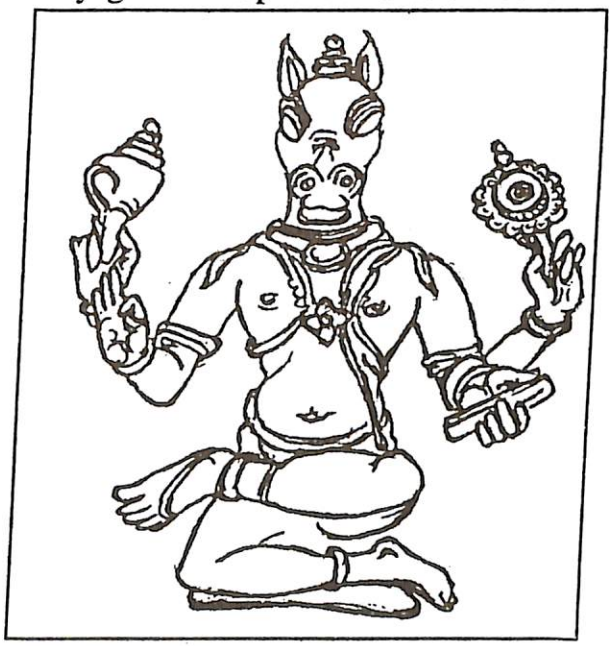
गुरुचरणसनाथो भासुरानन्दनाथो
विवृतिमतिरहस्यां वीरवृन्दैर्नमस्याम्।
रचयति ललिताया नामसाहस्रिकाया
गुरुकृतपरिभाषाः सविवृण्वन्नशेषाः।।

He also draws extensively from all available sources, both of the Vedic tradition and the Tāntrik tradition. The commentary is divided into twelve sections (called kalās). The first chapter called 'upodghāta-prakaraṇa' deals with the first fifty-one verses of *Lalitā-sahasra-nāma,* and the last chapter known as 'kshamā' with the enumeration of benefits (phala-śruti); the other ten chapters deal with each of the thousand names. The ten chapters dealing with the thousand names are named Tāpanī, Dhūmrikā, Marīchī, Jvāliniī, Ruchī, Sushumṇā, Bhogadā, Visvā, Bodhiṇī, and Dhārinī. The colophon at the end of the first chapter describes the author as a devotee of the sacred feet of his teacher Nṛsimha-yajvā, who is claimed to be 'Śrīmat-pada-vākya-pramāṇa-pāravāra-pārīṇa-dhurīṇa-sarva-tantra-svatantra', the customary description of a great and venerable teacher who is profi-

cient in Vyākaraṇa, Mīmāmsā and Nyāya, and who is an independent authority in matters of all religious and philosophical disciplines. The author's father's name is given as Gambhīra-rāya-dīkshita who bore the surname 'Bhārati'.

(3) HAYAGRĪVA AND AGASTYA

The text, like *Lalitopākhyāna* and *Lalitā-triśatī,* is, as said earlier, in the form of a dialogue between the sage Agastya and the god Hayagrīva. Hayagrīva is represented as the teacher



('deśikendra') who communicates the mysterious thousand names to Agastya who is here a disciple. Hayagrīva is the horse-headed incarnation of Vishṇu, the occasion for the assumption of this form being variously given. The most popular story is that he assumed this form to kill the demon Hayagrīva (who was horse-headed). But the more ancient narrative (cf. *Pañcha-viṁśa-brāhmāṇa* 7, 5, 6 and *Taittirīya-āraṇyaka,* 5, 1) mentions that Vishṇu as the personification of sacrifice (yajña) was deprived of his head in a skirmish with the other gods, and that later a horse's head was fixed on the trunk of yajña, which was resuscitated. *Skanda-purāṇa,* howerver, has it that Vishṇu having lost his head, performed austerities in Dharmāraṇya and obtained a horse's head as a boon bestowed by Śiva. Bhāskara-rāya refers to *Devī bhāgavata* (first skanda) for the story.

Agastya was a sage of great renown, and he has been immortalized by a celestial position (the star canopus, agastyodaya being the arising of the star on the seventh day of the second half of the month Bhādra, when water-offerings, tarpaṇa, is offered to the sage Agastya) being accorded to him. The legends ascribe his origin to the semen of the twin-gods Mitrā-Varuṇa which were dropped into a jar (hence known as Kumbha-sambhava, "pot-born", and also as Maitrāvaruṇi, "offspring of Mitrāvaruṇa") and to the conjoint action of fire and wind.

The celebrated sage Vaśishṭha was his half -brother, according to Yaska's *Nirukta.* Among the many exploits of Agastya were the drinking of the entire ocean, the destruction of the demon Vātāpi and the humbling of the mountain Vindhyā (hence his name

Agastya, which means one who fixed the mountain, "nagacchhatīty agah, parvatah; tam vindhyanāmānam styāyati; styānam staṁbhanam"). He is also the patron-saint of South India, and a system of indigenous medicine practised in Tamil Nāḍu till this day (viz. the Siddha) is said to be his legacy.

The verse that is commonly recited while making offerings to him on the occasion of Agastyodaya, mentioned earlier, runs as follows:

काशपुष्पप्रतीकाश अग्निमारुतसंभव।

मित्रावरुणयोः पुत्र कुम्भयोने नमोऽस्तु ते।।

His wife Lopāmudrā was the princess of Vidarbha, and was reputed for her devotion to the sage Agastya (cf. for her birth, *Mahābhārata,* Vana-parva, 96 ff). She is eligible for the pious offerings on the occasion of Agastyodaya, and the verse recited on the occasion is given in *Mala-māsa-tattva* as follows:

लोपामुद्रे महाभागे राजपुत्रि पतिव्रते।

गृहाणार्घ्यं मया दत्तं मैत्रावरुणिवल्लभे।।

They were married in Mahāsindhu-tīrtha (*Mahābhārata,* Śanti-parva, 88, 343 and Vana-parva 130, 5) and lived in Gaṅgādvāra. Both Agastya and Lopāmudra were great devotees of the Mother-goddess, and they are eulogized by the Goddess herself in *Lalitā-triśatī*. Lopāmudrā is regarded by Tāntriks as one of the architects of a Śri-vidyā division, and her name is identified with a mantra of the goddess. Bhāskara-rāya describes Agastya as 'Śrividyopāsakāgresara' ("the frotranking devotee of Śri-vidya").

Agastya's meeting with Hayagrīva has been described at the beginning of Lalitopākhyāna (3,5 in the *Brahmāṇḍa-purāṇ,* after the fourth chapter in the Uttara-bhāga) :

अगस्त्यो नाम देवर्षिः वेदवेदांगपारगः।

सर्वसिद्धान्तसारज्ञो ब्रह्मानन्दरसात्मकः।।

चचाराद्भुतहेतूनि तीर्थान्यायतनानि च।

शैलारण्यापगामुख्यान् सर्वां जानपदानपि।।

तेषु तेष्वखिलाञ्जन्तूनज्ञानतिमिरावृतान्।

शिश्नोदरपरान् दृष्ट्वा चिन्तयामास तान्प्रति।।

तस्य चिन्तयमानस्य चरतो वसुधामिमां।

प्राप्तमासीन्महापुण्यं कांचीनगरमुत्तमम्।।

तत्र वारणशैलेन्द्रमेकाम्रनिलयं शिवम्।

कामाक्षीं कलिदोषघ्नीमपूजयदथात्मवान्।।

लोकहेतोर्दयार्द्रस्य धीमतश्चिन्तनो मुहुः।

चिरकालेन तपसा तोषितोऽभूज्जनार्दनः।।

हयग्रीवां तनुं कृत्वा साक्षाच्चिन्मात्रविग्रहाम्।

शंखचक्राक्षवलयपुस्तकोज्वलबाहुकाम्।।

पूरयित्रीं जगत्कृत्स्नं प्रभया देहजातया।

प्रादुर्बभूव पुरतो मुनेरमिततेजसा।।

The great sage Agastya was once visiting several places of pilgrimage and when he saw people steeped in ignorance and concerned only with their creature-comforts and sensual pleasures, he was greatly agitated and pondered over their lot and fate. He came in due course to Kāñchi. He worshipped Ekāmranātha and Kāmākshī, and performed austerities for a long time there. Pleased with his devotion, Vishṇu appeared before him in the horse-headed form and asked him what he desired. The sage prostrated before the God, and inquired how the poor worldly folk could be released from the fetters of ignorance. Vishṇu there-upon told Agastya that the same inquiry had been made first by Śiva, then by Brahmā, and later by Durvāsa. He explained that He is in fact a primaeval spiriṭ, the primodial principle, source of everything and cause of creation, preservation and dissolution. He involves in himself the three forms (Brahmā, Vishṇu and Śiva) and the three guṇas (sattva, rajas and tamas); and yet beyond both forms and guṇas.

Sporting out of free will, He who is Pradhāna (primodial matter) and Purusha (the conscious spirit) at once, divides himself into two distinct aspects: the Pradhāna aspect transformed itself into the universe; the other aspect remained beyond the guṇas, transcendental and supreme. One who understands this dual nature of Godhead gets released from worldly fetters. It is possible to achieve this freedom, by the performance of austerities for great lengths of time, observances and self-discipline, renunciation and elimination of evil propensities.

However, it is difficult to give up worldly pleasures and renounce completely. But the worship of the supreme goddess that abides in oneself will achieve the purpose of liberation easily; and this is true for all people, whether they come within the fold of three varṇas or not, and even for the sinful folk. Mere contemplation on the Goddess will transform malevalent inclinations to beneficient ones. The worship of the Goddess may or may not be conducted according to prescribed regimen; but its reward will surely be release from all bondages. Śiva, Brahmā and all the gods have worshipped the goddess Tripurā and obtained their powers. By no other means can worldly prosperity and ultimate liberation together be accomplished.

Vishṇu concluded by saying that this was revealed out of compassion for the mankind, and suggested that Agastya spread this message among gods, adepts, and human beings for their weal and welfare. When the sage desired further knowledge about the form of the Goddess which was absolute the undifferentiated, Vishṇu

directed him to approach his incarnatory form, Hayagrīva in his hermitage, and disappeared from Agastya's view.

Agastya met the divine sage Hayagrīva, with devotion and reverence, and sought enlightenment concerning the great Goddess, who as told by Hayagrīva, is without beginning or end, who is the foundation for the entire universe, who could be apprehended only in meditative absorption, and who also abides in the heart of all beings.

HAYAGRĪVA
(Hoysala Sculpture)

Thus, the cult of Lalitā was communicated by Hayagrīva to Agastya. It is said that Hayagrīva it was that discovered the sixteen-lettered mantra of the Goddess (śhoḍaśī-vidyā, with the addition of the syallable Śrīm to the usual pañchadaśī). In the cult of Śrī-vidyā, there is a traditional lineage beginning with Hayagrīva (Hayagrīva-sampradāya), which is one of the three lineages current in the Tāntrik circles (the other two being Ānandabhairava - sampradāya and Dakshiṇāmūruti-sampradāya). The lineage of Hayagrīiva aligns itself to Dakshiṇāchāra, and the worship of the goddess is carried on with 'the thousand names' of Lalitā, or alternately with 'the three hundred names' (tri-śatī), or with 'one hundred and eight name' (ashṭottaraśata-nāma). This tradition is distinuished by the omission of the three concentric circles (tri-vṛtta) inside the outer square (bhūpura) of Śrī-chakra design in worship. It may be mentioned that the Ānanda-bhairava tradition retains the three circles but does not include them in worship, while the Dakśhināmūrti tradition not only retains them but also offers worship to them.

4. LOPĀMUDRĀ LINEAGE

The customary lineage of the division of Śri-vidyā known as kādi (viz. where the mantra of Śri-vidyā begins with the syllable ka), begins with Śri-parama-śiva and continues with Durvāsa, Hayagrīva and Agastya. Hayagrīva is the teacher and Agastya his disciple. Curiously enough, the lineage of the other division of Śri-

vidyā known as Hādi (viz where the mantra begins with the syllable ha) involves the wife of Agastya, Lopāmudrā, prominently. This division, which is said to be later (kādeh paścād eva hader uddhārah), according to *Jñānārṇava,* counts twelve pioneers of Śri-vidyā: Manu, Chandra, Kubera, Lopāmudrā, Manmatha (Kāma-rāja), Agastya, Nandiśa Sūrya, Vishṇu, Skanda, Śiva and Durvāsa (cf. also *Śri-vidyārṇavatantra,* 7, 1).

मनुश्चन्द्रः कुबेरश्च लोपामुद्रा च मन्मथः।
अगस्तिरग्निः सूर्यश्च इन्द्रः स्कन्दः शिवस्तथा।
क्रोधभट्टारको देव्याः द्वादश उपासकाः।।

Lopāmūdra is credited with having initiated her husband Agastya into Śri-vidyā. Manmatha (Kāmarāja) is said to have inaugurated the Kādi lineage, while Lopāmudrā and Agastya were responsible for the other lineage. The main difference between the two lineages is that the number of effective (viz. not repeated) letters in the Hādi lineage is five, while in the Kādi lineage the number of such letters is seven.

The mantra of the Kādi lineage takes this form:

क ए ई ल ह्रीं। ह स क ह ल ह्रीं। स क ल ह्रीं।।

while that of the Hādi lineage is:

ह स क ल ह्रीं। ह स क स ल ह्रीं। स क ल ह्रीं।।

KĀMARĀJA

According to *Śakti-sangama-tanrra,* the Hādi apprach involves several restrictions and regulations whereas the Kādi approach is free from them. One may adopt the Kādi method, and worship in accordance with ones fancy. The latter method is easy :

हादौ तु नियमाः प्रोक्ता यमसंयमादयः।
कादौ तु नियमो नास्ति स्वेच्छया धर्ममाचरेत्।।

It is the Kādi that is identified with the 'samaya'. which comes for elucidation in *Rudra-yāmala* (chapter 10).

The Kādi-vidyā is said to have been derived from *Devyatharvaśīrsha* belonging to *Atharva-veda:*

कामो योनिः कमला वज्रपाणि-
(क) (ए) (ई) (ल)
र्गुहा ह सा मातरिश्वाभ्रमिन्द्रः।
(ह्री) (क) (ह) (ल)
पुनर्गुहा स क ला मायया च
(ह्रीं) (ह्रीं)
पुरुच्येषा विश्वमातादिविद्या।।

It has (according to *Chatuśśatī*) three sections (khaṇḍa or kūṭa), constituting fifteen letters (akshara), twenty-seven ingredients and thirty-six units (representing the 36 tattvas of Śākta philosophy :

Section I : 5 letters; ingredients (4 consonants, 3 voewels, 1 nāda, 1 bindu)

Section II : 6 letters; 10 ingredients (7 consonants, 1 vowel, 1 nāda, 1 bindu)

Section III : 4 letters; 8 ingredients (5 consonants, 1 vowel, 1 nāda, 1 bindu)

Total 15 letters; Total 27 ingredients.

[Each section has three tattvas separately; thus the mantra has altogether nine tattvas, which when added to the 27 ingredients will constitute a total of 36 tattvas. In Śākta philosophy the following tattvas are enumerated: Śiva, Śakti, Sadāśiva, Īśvara, Śuddha-vidyā, Māyā, Kāla, Kalā, Vidyā, Rāga, Niyati, Purusha, Prakṛti, Ahamkāra, Buddhi, Manas, 10 indriyas (5 for cognition and 5 for action), 5 tanmātras and 5 mahābhūtas].

व्याप्ता पंचदशगुणैर्या विद्या भूतगुणात्मिका।
पंचभिश्च तथा षड्भिश्चतुर्भिरपि चाक्षरैः।।
स्वरव्यंजनभेदेन सप्तविंशप्रभेदिनी।
सप्तविंशप्रभेदेन षट्त्रिंशत्तत्त्वरूपिणी।
तत्त्वातीतस्वभावा च विद्यैषा भासते सदा।।

Lalitā-triśatī is supposed to be the main text of the Kādi-tradition, and the three hundred names are arranged in the order mentioned above for the Kādi version of Pañchadaśi-vidyā.

Śri-vidyārṇava-tantra (1, 17) distinguishes between Kāmarājakrama (viz. Kādi) and Lopāmudrākrama (viz. Hādi), within ūrdhvāmnāya. The same text later (7th śvāsa, as told by Īśvara) refers to Lopāmudrā-vidyā as a variant of Kāmarāja-vidyā:

कामराजविद्यायाः शक्तिं तुर्यं च सुन्दरि।
हित्वा मुखे शिवेन्द्वाढ्या लोपामुद्रा प्रकाशिता।।

In the first kūṭa of kādi-vidyā, we have ए and ई and which are omitted in the version ascribed to Lopāmudrā, and this version begins with ह and has स also in the first kūṭa (vāgbhava). Otherwise, the two vidyās are similar. There is another version of Kāmarāja-

vidyā, followed by Agastya as well as by Lopāmudrā:

क ए ई ल ह्रीं। ह स क ह ल ह्रीं। ह स स क ल ह्रीं।

इत्यगस्त्योपासिता श्रीविद्या।

तथा 'लोपामुद्राप्रभावेण साक्षाद्

ब्रह्मस्वरूपिणी' इतीयं विद्या

लोपामुद्रयाप्युपासितेत्यर्थः।

एतेनेयं द्वितीया लोपामुद्रोपासिता श्रीविद्येति।

(*Śrī-vidyārṇava-tantra,* 7, 8)

There is also a third version which is associated with Lopāmudrā (Śakti-lopāmudrā, Śakti represented by the syllable which is added to Kāmarāja-vidyā).

शक्तिर्महेशः कामश्चन्द्रबीजं ततःपरम्।

महामाया ततः पश्चात्तव स्नेहात्प्रकीर्तितम्।

The addition of 'sa' at the beginning of the fiffteen-lettered Kāmarāja-vidyā would make it the Lopāmudrā version of the sixteen-lettered vidyā:

लोपामुद्रा वाग्भवं तु पृथिव्यन्ते शिवयोजनात्।

संकारं कामराजादौ लोपा तु षोडशाक्षरी।।

The eighteen-lettered vidyā which is again ascribed to Lopāmudrā takes this form:

ऐं ह स क ल ह्रीं। क्लीं ह स क ह ल ह्रीं। सौः स क ल ह्रीं।।

This has been described as incomparable and most meritorious, providing prosperity as well as liberation, and accomplishing directly all human objectives:

एषाप्यष्टादशी प्रोक्ता सर्वसिद्धिप्रदायिका।

भोगमोक्षप्रदा साक्षात् पुरुषार्थप्रदायिका।।

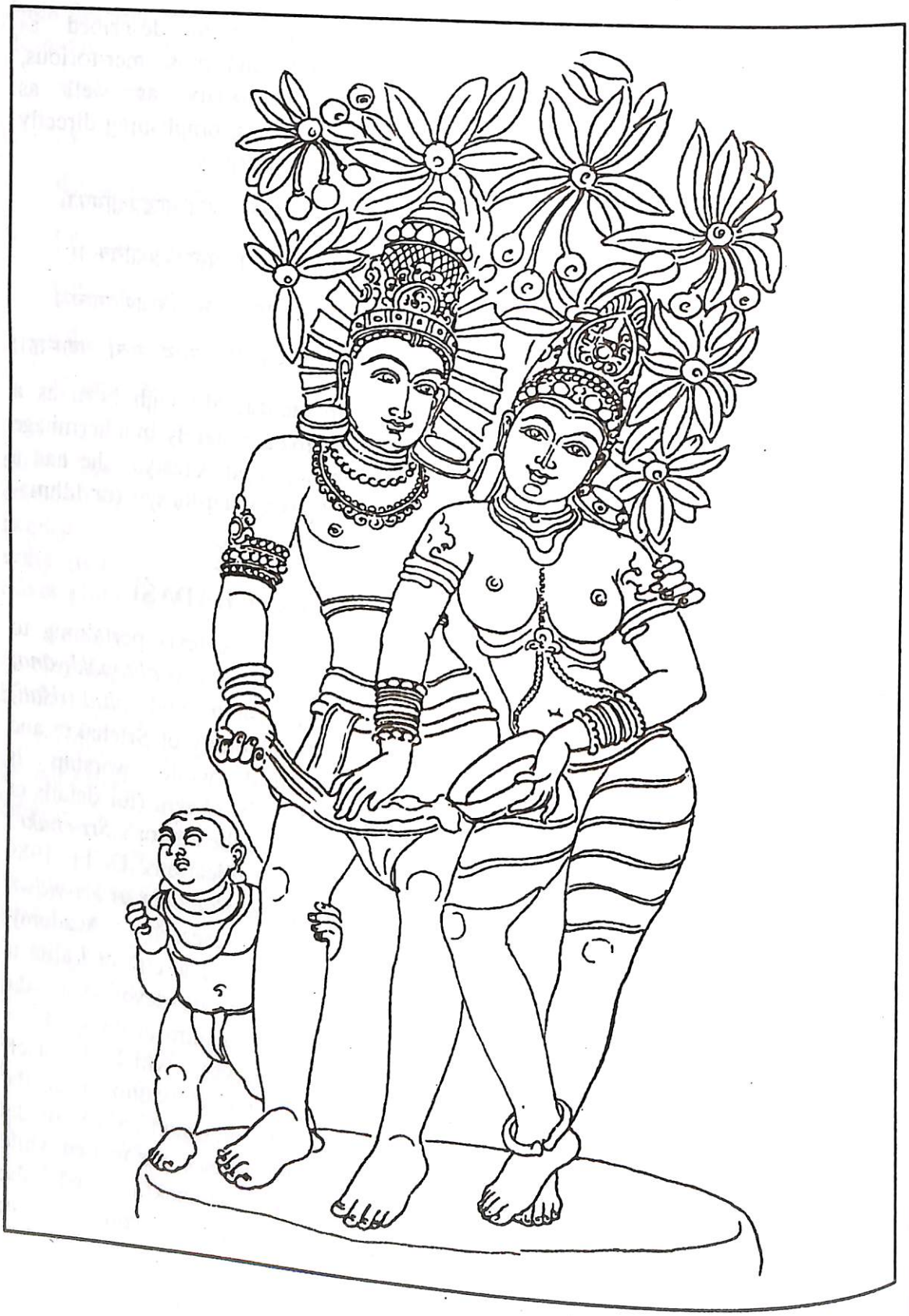
अनया सदृशी विद्या न विद्यार्णवगोचरे।

नास्ति नास्ति पुनर्नास्ति सत्यं सत्यं वदाम्यह।।

Lopāmudrā, although born as a princess, lived austerely in a hermitage after she married Agastya; she had a son by Agastya, Dṛḍhasyū (or Idhmavāha) by name.

5. THE PAÑCHADAŚĪ

All the three texts pertaining to the goddess Lalitā (*Lalitopākhyāna, Lalitā-sahasra-nāma* and *Lalitā-triśati*) involve the ideology of Śrīchakra and are empolyed while worship is conducted to *Śri-chakra* (for details of Śri-chakra, see the author's *Śri-chakra* Srī Sutguru Publications, Delhi, 1989 and the *Tāntrik Practices in Śri-vidyā*, Kalpatharu Research Academy, Banglore, 1990). The cult of Lalitā is distinguished by its devotion to the fifteen-lettered mantra of the Goddess (pañchadaśī-vidyā), which is itself regarded as the embodiment of the Goddess. The thousand names, or the three hundred names, are recited while worshipping Śri-chakra, and the ideology is that the names are in



reality the elaboration of the implications of pañchadaśī-vidyā while the Śri-chakra design (whether as a linear diagram, rekhāyantra, or as an icon, meru) itself is the visual representation of the same vidyā. The construction of Śri-chakra follows the symbolism of the three kūṭas and the significances of the fifteen letters of the Śri-vidyā. The arrangement of the names of Lalitā follows the scheme, especially in the *Lalitā-triśatī*. The correspondance between the Śri-chakra as a yantra and pañchadaśi-vidyā as a mantra is achieved by the mindful recitation of the names of Lalitā:

Kūṭa I
- the central dot (bindu)
- the triangale (trikoṇa)
- the eight-angled figure (vasu-koṇa)
- inner ten-sided figure (antar-daśāra)

Kūṭa II
- the fourteen-sided figure (chatur-daśāra)
- the circle that is outside the above (prathama-valaya)
- the eight-petalled lotus (ashṭa-dala)
- the second (middle) circle (dvitīya-valaya)
- the sixteen-sided figure (shoḍaśāsra)
- the third (outer) circle (tṛtīya-valaya)

Kūṭa III
- the inner lines forming the square enclosure (bhūpura)
- the middle lines
- the outer lines
- the presiding pair of deities,

  Śiva-kāmeśvarī

Among the letters that go to compose the Śri-chakra, the three 'ka's and the two 'ha's are regarded as the Śiva aspect, the other effective letters represent the Śakti aspect; the conjunct letter 'hrīṁ' that occurs after each kūṭa is composite of Śiva and Śakti.

कत्रयं हद्वयं चैव शैवो भागः प्रकीर्तितः।
शवत्यक्षराणि शेषाणि ह्रींकार उभयात्मकः।।

Pañchadaśī thus involves the conjoint presence of Śiva and Śakti; and the Śri-chakras also conveys the same message. According to Bhāskara-rāya, the central point (bindu) represents the letter 'ī' as well as the three 'ka's of the Pañchadaśī. The triangle which encloses the bindu is the first 'hrīm'; and the eight-angled figure represents the outer two 'hrīm's. The two tensided figures (iiner and outer) and the figure with fourteen-angles stand for the two 'ha's and 'e'. The eightpetealled lotus and the sixteen-petalled lotus symbolize the two 'sa's. The outer enclosure, square in shape and with a portal on each of the sides, represent the three 'la's of the pañchadaśī:

क त्रितयादीकाराद् बिन्दुर्जातः तदग्रमे चक्रे।
ह्लेखाभिस्तत्परचक्रत्रितयं हकाराभ्यां।
एकारेण च तत्परचक्रे जाते सकाराभ्यां।
चतुरस्राणि लकारैव विद्याक्षरेण चक्रजनिः।।

(वरिवस्यारहस्ये)

Bhāskara-rāya's identification of the details of Śri-chakra with the letters of the mantra is in terms of the construction of the design from the letters This will be explained in the a later chapter.

Lalitā-sahasra-nāma speaks of Pañchadaśi as the monarch of mystic formulae (mantras) and Śri-chakra as the monarch of mystic designs (yantras); and the two will be enriched by the recitation of the mystic names of the Goddess, whose body is Śri-chakra and whose spirit is Pañchadaśī:

मन्त्रराजजपश्चैव चक्रराजार्चनं तथा।
रहस्यनामपाठश्च नाल्पस्य तपसः फलम्।।

Yoginī-hṛdaya rightly speaks of the three-fold symbolism and the hidden import (saṅketa) that must be fully comprehended by the practitioner: (1) the symbolism of the fifteen-lettered mantra (mantra-saṅketa); (2) the symbolism of Śri-chakra (chakra-saṅketa); and (3) the symbolism of worship involving meditation and the recitation of the mystic names (pūja-saṅketa).

The last detail, also called yāga or saparyā, is external (bahir-yāga) or internal (antar-yāga). The external worship consists of several sequences, and involves various materials and equipment; it is the worship that is normally seen. The internal worship, on the other hand, is entirely a matter of mental attitudes and meditations. This worship is further of two varieties: (1) with support (sādhāra) like the Śri-chakra or some visualized form of the Goddess which is worshipped mentally with great devotion; and (2) without support (nirādhāra), viz, worship conducted purelyin consciousness and involving total absorption in the object of worship. The latter, of course, is the most superior :

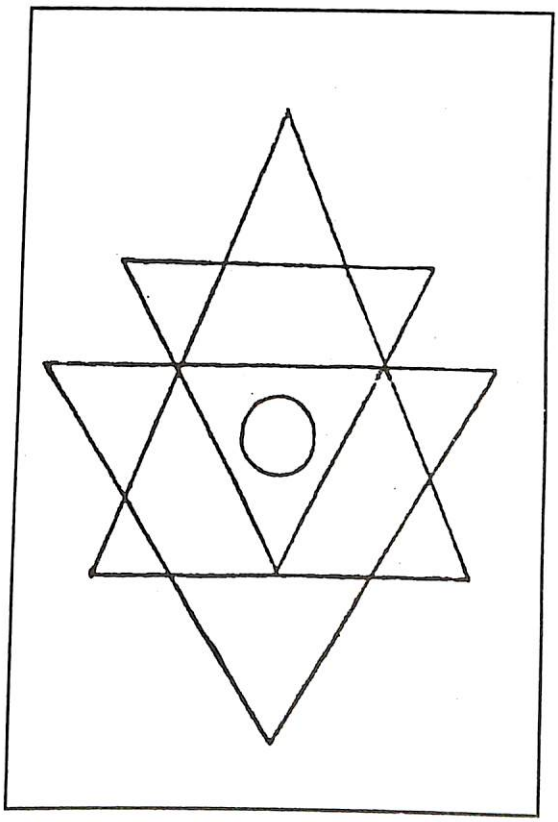
पूजा याभ्यन्तरा सापि द्विविधा परिकीर्तिता।
साधारा च निराधारा निराधारा महत्तरा।
साधारा या तु साधारे निराधारा तु संविदि।
आधारे वर्णसंक्लृप्तविग्रहे परमेश्वरीम्।
आराधयेदतिप्रीत्या गुरुणोक्तेन वर्त्मणा।
या पूजा संविदि प्रोक्ता सा तु तस्यां मनोलयः।।
संविदेव परा शक्तिः नेतरा परमार्थतः।
अतः संविदि तां नित्यां पूजयेन्मतिमत्तमः।।

(सूतसंहितायां, १, ५)

The goddess that is worshipped in Śri-chakra and by the repitition of Pañchadaśī-vidyā is called Lalitā or Lalitā-tripurā-sundarī. The expression Lalitā literally signifies 'desiring' (lallyate), 'adorning' (śṛṅgāre) or 'charming' (sundarī). The commentators, however, take the word in the sense of playing or sporting. Bhāskara-rāya relying on a statement in *Padma-purāṇa* interprets the word to mean one who sports, having transcended the world (lokānatītya lalate lalitā tena chochyate). The Goddess known as Lalitā is also known by other names, such as Tripurā, Kāmeśvarī, Sundarī or Rāja-rājeśvarī. She is called Tripurā ('one who has three cities') because the Pañchadaśi-vidyā has three 'kūṭa's (Vāgbhava, Kāma-rāja and Śakti), and the mantra is three-lettered (ka, la, īm) according to *Śri-krama:*

ककारे सर्वमुत्पन्नं कामकैवल्यदायकम्।
लकारे सकलैश्वर्यं ईकारे सर्वसौख्यदम्।
एवं बीजत्रयं देवि विद्यानां सारसंग्रहम्।।

The goddess is represented by the triangle (trikoṇa), standing for the three piṭhas: Kāmagiri, Jālandhara and Pūrṇāgiri) in Śri-chakra, and her form as kuṇḍalinī is also three-fold (iḍā, piṅgalā and sushumṇā). She is also called the supreme and sovereign ruler (parā-bhaṭṭārikā).



The goddess Lalitā is invoked in Śri-chakra, contemplated upon by the

japa of Pañchadaśī-vidyā (in the Kādi-krama) which is most sacred for the goddess, and worshipped by the recitation of the thousand names, after the japa is completed.

तन्त्रेषु ललितादेव्यास्तेषु मुख्यमिदं मुने।
श्रीविद्यैव तु मन्त्राणां तत्र कादिर्यथा परा।।
चक्राधिराजमभ्यर्च्य जप्त्वा पंचदशाक्षरीम्।
जपान्ते कीर्तयेन्नित्यमिदं नामसहस्त्रकम्।।
जपपूजाद्यशक्तश्चेत्पठेन्नामसहस्त्रकम्।।

(ललितासहस्रनामस्तोत्रे, १, २३)

If one is unable to perform the sequences of worship or japa, he should at least recite the thousand names. While reciting the names, he should first articulate each name clearly, and holding the flower (or kumkuma) in the cupped hand he should utter the formula 'Hrīm Śrīm Śrīmātryai namah'' and then place the flower (or kumkuma) on top of the bindu in Śri-chakra.

As regards the suitable flowers, the text suggests lotus, tulasi, and bilva-leaves (1, 21); and the list is expanded to include kalhāra, kadaṁba, champaka, jāti, mallikā, karavīra, utapala, and so on. *Pheṭkāriṇī-tantra* prescribes that the flower must always be held upward in the hand in the posture of offering (añjali), and never facing the ground.

अधोमुखार्पणं नेष्टं पुष्पांजलिविधिं विना।

It may be pointed out that contrary to the injunction of *Lalitā-sahasra-nāma,* Rudra-Yāmala prohibits the employment of tulasī, bilva-leaves and dhātri-leaves in the worship of Śri-chakra.

तुलसीबिल्वपत्राणि धात्रीपत्राणि पार्वति।
अर्चने चक्रराजस्य नोचितान्येव सर्वथा।।

The recitation of the names of Lalitā upon Śri-chakra must be done every day (japen nityam) after the customary bath and ablutions, and after the sandhyā is done in both the Vedic and Tāntrik manners. The devotee must approach the Śri-chakra with reverence and worship it in the prescribed way. Then he must repeat the pañchadaśi-vidyā a thousand times, three hundred times, or at least a hundred times. It is only after this is completed, one must recite the thousand names of Lalitā:

प्रातःस्नात्वा विधानेन संध्याक्रमं समाप्य च।
पूजागृहं ततो गत्वा चक्रराजं समर्चयेत्।।
विद्यां जपेत् सहस्रं वा त्रिशतं शतमेव वा।
रहस्यनामसाहस्रमिदं पश्चात्पठेन्नरः।।

(तत्रैव, २३९-२४०)

But the recitation of the thousand names of Lalitā is itself most meritorious, and it alone may be done everyday. If, however, one finds it difficult to recite it everyday, he may do it on Fridays, or on the ninth or fourteenth day of the bright-half of the lunar month;recitation on a full-moon

night is specially recommended. If even this is impossible, then it may be done on special and auspicious days like Sankrānti or Vishnu, or on the day on which falls one's own birthday, one's wife's birthday or one's child's. Should this also prove difficult, one may recite the thousand names once at least in a life-time (janma-madhye sakṛcchāpi), or at least one of the thousand names (rahasya-nāmasāhasra nāmaikam api). All the sins committed by the devotee will completely be got rid of.

When the full-moon night is chosen for the recitation (and night is the best time for this), the Goddess must be visualized in the lunar orb, and must be mentally worshipped with five-fold ministrations (pañchopachāra, viz. gandha, pushpa, dhūpa, dīpa and naivedya). The devotee must identify himself with the Goddess with the lunar orb and then recite the thousand names:

प्रतिमासं पौर्णमस्यामेभिर्नामसहस्रकैः।
रात्रौ यश्चक्रराजस्थामर्चयेत्परदेवताम्।।
स एव ललितारूपस्तद्रूपा ललिता स्वयम्।
न तयोर्विद्यते भेदो भेदकृत्पापकृद् भवेत्।।

(तत्रैव, २७९-२९०)

पौर्णमस्यां चन्द्रबिम्बे ध्यात्वा श्रीललिताम्बिकाम्।
पंचोपचारैः सम्पूज्य पठेन्नामसहस्रकम्।।

(तत्रैव, २५५)

Bhāskara-rāya explains that 'worship here means the devotee identifying himself with the lunar orb, and then identifying the lunar orb with the Goddess :

तद्योहं सोऽसौ सोहं तत्त्वमेव त्वमेव तदित्यादि परस्पर प्रतियोगित्वरूपसम्यक्त्वेन स्वात्मदेवतयोरैक्यं विभाव्यम्।।

Numerous benefits consequent upon the recitation are recounted in the final portion of the text (*Lalitāsahasra-nāma,* Phala-śruti). The recitation of names is regarded as what can be accomplished with little effort (svalpāyāsa-sadhya), but productive of great and various benefits (bahu-phala-prada). Especialy so in the present age, when evil prevails and virtuous conduct is conspicuous by its absence.

In an age like this, people can hardly do anything better than merely recite the names. It is imposiible to perform the rituals and other religious activities prescribed in the Vedas and Tantras :

कलौ पापैकबहुले धर्मानुष्ठानवर्जिते ।
नामानुकीर्तनं मुक्त्वा नृणां नान्यत्परायणम्।।

(तत्रैव, ३०१)

Therefore the recitation of names which easily secures the grace of the Goddess has been prescribed as the most suitable conduct for all classes of

people in the present degenerate age. And its rewards are many and significant. Among the benefits are mentioned the cure of all types of diseases, the obtainment of all wealth, the avoidance of premature death and prolongation of life, expiation of sins, elimination of obstacles to prosperity and emancipation. And the text wonders how any one god or man, with limited equipment as he is, can ever understand the benefits that attend the worship of Lalitā in a Śri-chakra and with the thousand names; the Goddess hereself truly knows; and no one else.

सा वेत्ति ललिता देवी स्वचक्रार्चनजं फलम्।
अन्ये कथं विजानीयुर्ब्रह्माद्या: स्वल्पमेधस:।।

(तत्रैव, २७७)

Benefits will accure even when the thousand names are written in a book and the book worshipped (282)

5. THE THOUSAND NAMES

It is an old custom to use as a devotional device a string of names or epithets concerning a deity; it will also be an aid for concentration. The name (nāman) in Sanskrit is derived from the root 'mnā' meaning that which serves the purpose of repeated employment (abhyāse); 'mnāyate abhayasyate yat tat nāmah'. It is commonly used as a designation (abhidhāna), a denotation (ākhyā), an adoration (saṁbhāvanā), an invitation (āhvā), a description (lakshaṇa), or a symbol (saṁjñā). There is a secondary meaning which signifies mind's inclination towards an object (namayati, namyate anena vā); the mind bends towards what the name points to. As a devotional device, it is what reveals the deity, the aspects of the deity and the relevance of the deity to the devotee.

When the names of the deity are recited continuously and with devotion, the mind acquires a facility for concentration. The notion of 'sankīrtana' ('singing the glory of godhead') involves the narration of the acts of the deity as well as the numerous qualities that are unique to Godhead (guṇādi-kathanam). The devotional sects look upon Godhead not only in its universal and absolute

aspect, but also as a personalized Deity (ishṭa-devatā), bearing an intimate relationship with the devotee.

The same deity is called by different names and described by several attributes; and this forms the content of multiple names (1000, 300 or 108). The nāma-samkīrtana (or nāma-smaraṇa, recollecting the glory of God through a standardized list of names) is different from japa. While the latter is repition of a single name (as mūla-mantra) over and over again, the former is recitation of a large number of different names, which may or may not constitute a unity. Pañchadaśī-vidyā, or instance, is a mantra (mystic for mūla) and is meant for japa, whereas *Lalitā-sahasra-nāma* is really a stotra (prayer), which has to be articulated (pāṭha).

The ingredient letters in a mantra are all closely inter-related, and all of them together have one spiritual import and impact. The constituent names of a sahasra-nāma, triśatī or ashṭottara-śata are all independent of each other, and the expression of unity is formal and collective. One may indeed select out of the standard list only the names the appeal to him and recite those names. The text itself suggests that the recitation of a single name among the thousand would suffice.

The recitation of names is indicated in formal and 'external' worship (bahir-yāga) as well as in 'internal' and mental worship (antaryāga), and this is its distinction. It may be employed as a sequence in the elaborate ritual of Lalitā worship, or it may be all that the worship involves. The names of Lalitā are meant more for contemplantation than for mere articulation. Therefore, they are all packed with ideas characteristic of the cult. We have it on good authority that when the names are recited as part of the ritual, the symbolism of each name must be fully comprehended for rendering the recitation effective.

Bhāskara-rāya compares pronouncing the words without a knowledge of their meaning to the performance of the ritual of oblations to the fire, not in fire but in ash; the ghee poured on the ash will not help to produce the blaze of fire. And he likens the person who has made a study of various texts without understanding the import of those texts to the donkey carrying a loard of sandalwood (not knowing the value of the load on its back) cf. *Varivasyārahasya,* Aṁśa, 2, 54-55).

अर्थज्ञानरहितशब्दोच्चाणस्य निन्दया
पापानुमानाच्चार्थज्ञानमावश्यकमाह-
नार्थज्ञानविहीनं शब्दोच्चारणं फलति।
भस्मनि वह्निविहीने न प्रक्षिप्तं ज्वलति।।
अर्थमजानानां नानाविधशब्दमात्रपाठवताम्।
उपेयश्चक्रीवान्मलयजभारस्य वोढैव।।
(वरिवस्यारहस्ये २, ५४-५५)

The importance of understanding the import of each name and its relevance to the deity can hardly be exaggerated. The names included in the list are described as having 'secret' or 'hidden' meaning (rahasya-nāmāni), which can be communicated only to a deserving disciple from a competent master. It is interesting to read in the *Lalitā-sahasra-nāma* that even the sage Agastya, to whom all details about nyāsa etc., antar-yāga and bahir-yāga and worship rituals were imparted, was not considered worthy enough by Hayagrīva to receive the 'Thousand names'. It is only when he felt that all that he had learnt till then from Hayagrīva did not set his mind at rest, and that he had to receive specially the "lalitādevyāh nāmasahasrakam' to crown all other initiations, Hayagrīva offered to instruct him. And the teacher specified that the 'thousand names of Lalitā' must be given only to one who is devoted to the Mother-goddess, who is well-versed in the cult of Śri-vidyā, and who is a practitioner, filled with purity:

श्रीमातृभक्तियुक्ताय श्रीविद्याराजवेदिने ।
उपासकाय शुद्धाय देयं नामसहस्रकम् ॥

(ललिता, १, १६)

Bhāskara-rāya enumerates different kinds of meaning for traditional Tāntrik expressions, illustrated by the 'Thousand names'. The thousand names of Lalitā are distinguished by the absence of words which are by themselves meaningless (like 'cha', tu'), which are inserted only to satisfy the requirements of prosody. And further, they are free from the flaw of repitition of ideas. Although apparently words like 'Aṁbā', 'Jananī' and 'Māta' mean only mother, and words like 'Deveśī and 'Sura-nāyaikā' mean only the ruler of the hosts of gods, each of the words in the Thousand Names has a distinct connotation (pṛthaktvaniveśitasvābhāv-yah). What this special nuance is can only be known from masters of the tradition. Bhāskara-rāya provides a list of fifteen shades of meaning:

1. The comprehensive import, taking into consideration also the words that are not articulated, like the pūnṇa-gāyatrī, the fourth quarter of which is usually not uttered.
2. The genral import (bhāvārīha) overlooking the customary and literary expressions and concentrating on the spirit of the text.
3. The traditional meaning (sampra-dāyārtha), which can be learnt only at the feet of an accredited master.
4. The mystic (hidden) meaning (nigarbhārtha), which becomes evident when the act of initiation has begun to mature.
5. The cultic meaning (kaulikārtha), which is imparted at the time of initiation.

6. The secret import (rahasyārtha), which becomes apparent in contemplative sessions.
7. The great metaphysical meaning (mahātattvārtha) which emerges when thought about it deeply.
8. The explicit nominal meaning (nāmārtha), which can be apprehended by those who are brilliant, even though not initiated.
9. The literal meaning (śabdarūpārtha), which can be got by consulting lexicons.
10. The partial but relevent meaning (nāmaika-deśaga).
11. The Śakta meaning (Śaktārtha), which can be conveyed in terms of theory and practice of the Śaktas.
12. The integrative meaning (sāmarasyārtha), which is produced by comparative study.
13. The cumulative meaning (samastārtha), which covers all aspects, but not in depth.
14. The secondary meaning (guṇārtha), which focusses attention on particular aspects or purposes.
15. The final and overriding significance (mahāvākyārtha).

It must be conceded that most of these meanings are not available to us to-day, and that many of them have become obsolete and irrelevant to the uninitiated layman. The commentaries of Bhāskara-rāya and others have preserved fragments of some of these meanings in so far as they realate to Śri-vidyā and Śri-chakra, for the text itself holds that the three are intimately related (1, 25, 'chakra-rājārchanam devyā japo nāmnām cha kīrtanam').

The composition of the Thousand Names of Lalitā as eulogy is ascribed to the eight Vāgdevatās (1, 27-32). Stationed in the eightşided figure (aṣht āra) known as " Sarva-roga-hara chakra' of Śri-chakra the eight goddesses (vaśinī, kāmeśī, modinī, vimalā, aruṇā, jayinī, sarveśī and kaulinī) are very close to the Mother-goddess, Tripurā or Lalitā, who assumes the forms of the central triangle known as Vāgbhava. They constitute the inner circle of attendant-divinities, and the Mother-goddess reveals the entirety of Her mysteries only to them ('macchakrasya rahasyajñā); and they are fully acquainted with the Śri-chakra structure and symbolism. And they are said to have crystallized their wisdom concerning the Goddess in these Thousand Names, which they themselves recite without a break ('mama nāma-parāyaṇāh'). Tradition holds that out of an infinitely large number of names, they selected a thousand, to help the devotees quickly realize the benefits.

देव्या अनन्तेषु नामसु शीघ्रं साधकोपकारकत्वेन नामानि वाग्देवताभिरिह संगृहीतानि।

(सौभाग्यभास्करे, २, १)

When the *Lalitā-sahasra-nāma* is regarded as a mālāmantra, these speech-goddesses (Vāgdevatās) are considered the seers therof:

श्रीललितासहस्रनामस्तोत्रमालामन्त्रस्य

वशिन्यादयो वाग्देवताभ्य ऋषिभ्यो नमः।

These are described as 'deities of speech' (Vāgīśī, Vāṅgmayī, Sarasvatī, Vāk-pradhāraṇā). They are engaged always in japa (parāh, *Lalitopākhyāna,* 37,7), and are brilliantly charming with their poetic compositions in adoration of the Goddess; and they entertain the Goddess with their sweet and musical voice.

एता देव्यो जपरता मुक्ताभरणमण्डिताः।

सदा स्फुरद्गद्यपद्यलहरीललिता मताः।।

काव्यैश्च नाटकैश्चैव मधुरैः कर्णहारिभिः।

विनोदयन्त्यः श्रीदेवीं वर्तते कुंभसंभव।।

(ललितोपाख्याने, ३७, ७-५)

There are several ways of classifying the Thousand Names of Lalitā. Most of them have characteristic feminine ending (like Śrīmātā, Varadā, Pūrṇā, Hrīṇkārī, and Veda-jananī); but some have masculine endings (like Guṇa-nidhi), and some neuter (Paramjyoti).

Bhāskara-rāya cites an authority which says that the divinity may be visualized as having no form whatever but as mere existence, pure consciousness and bliss:

पुंरुपं वा स्मरेद्देवीं स्त्रीरूपं वा विचिन्त्येत्।

अथवा निष्कलं ध्यायेत्सच्चिदानन्दलक्षणम्।।

(सौभाग्यभास्करे उद्धृतः, १, १७)

Classification is sometimes made on the basis of the length of the name, and depending on a Tāntrik classification of mantras. If the mantra (any mystic formula, in the case any of the Thousand Names of Lalitā) has only one letter, it is called a piṇḍa, if there are two letters, it is kartarī; if from three to nine letters, it is known as bīja; if the letters are ten or more but less than twenty, it is mantra;

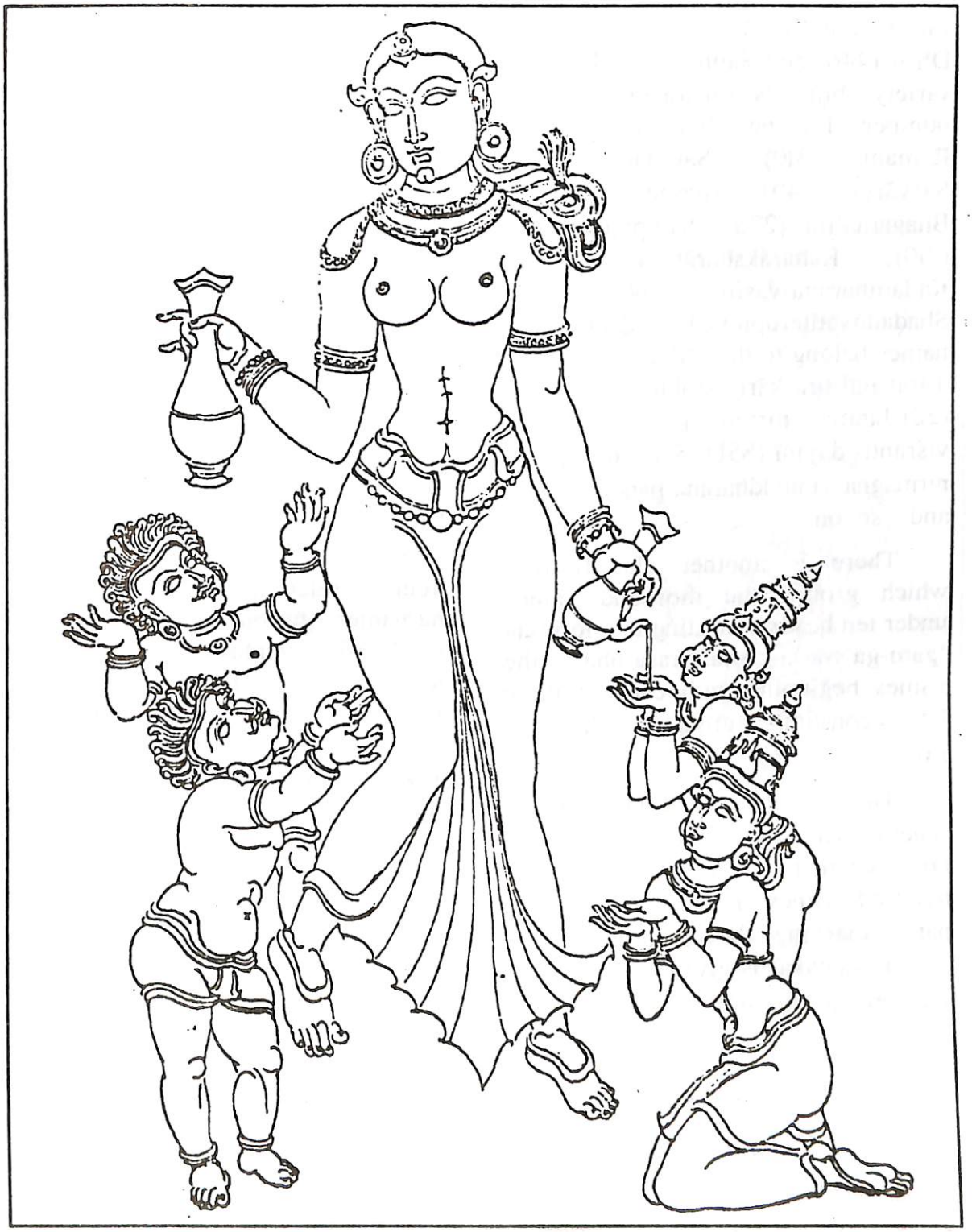
एकाक्षरा पिण्डाः कर्तर्यो द्व्यक्षरा मताः।

वर्णत्रयं समारभ्य नवार्णा विधिबीजकाः।।

ततो दशार्णमारभ्य याबद्विंशति मन्त्र ताः।

तत ऊर्ध्वं गता मालास्तासु भेदो न विद्यते।।

It is usual to take the entire collection of the thousand names as a 'mālā-mantra'. But there is also a method of classifying the names in the method mentioned above. There is a single example of the 'piṇḍa' variety (1, 712), leaving out of consideration the case-endings of the word and the usual expression of submission ('namah'). Illustrations for the 'kartarī'



ŚRĪ-MĀTĀ

variety are Rasyā (311), Ramā (313), Dhṛti (446, and Śānti (447). The next variety, 'bija', is illustrated by a large number of names, like Śrī-mātā (1), Ramaṇī (310), Śatodarī (130), Sarvāruṇā (49), Anavadyāṅgī (50), Bhagamālinī (276), Sampradāyeśvarī (710), Ksharāksharātmikā (757), Kadambavana-vāsinī (60), and Shaḍadhvātītarūpiṇī (991). Quite a few names belong to the "Mantra" variety, Tārākānti-tiraskāri-nāsābharaṇabhāsurā (20),Janma- mṛtyu- jāratapta- jana-viśrānti- dāyinī (851), Samsāra-paṅka-nirmagna-samuddharaṇa-paṇḍitā (880), and so on.

There is another classification which groups the thousand names under ten heads according to a formula 'gam-ga'sya-la-ka-vala-rasa-bha'; the names beginning with each of these letters constitute a group (cf. Bhāskara-rāya, on 1, 16).

The *Paribhāshā-śesha* has a scheme whereby the thousand names are classified into ten groups with a hundred names in each group. The name marking the beginning of a centum (śataka) is given to the group. The ten groups are :

1. Śrī-mātā
2. Maṇi-pūrāntar-uditā
3. Sadgati-pradā
4. Hrīm-kārī
5. Vividhākārā
6. Guḍānna-prītimānasā
7. Dur-andolita-dirghākshā
8. Deśa-kālā-paricchhinnā
9. Pushṭā
10. Nāda-rūpiṇī

Lalitopākhyāna also refers to this classification, but the last names given in the text are Sāvitrī, Rasaśevadhi and Vijñānakalikā.

The beginning letters of the names have also been considerd while classifying the names. Unlike *Lalitātriśatī,* which has names beginning with the fifteen letters of Pañchadaśī (kādi) vidyā in a regualr order, the *Sahasra-nāma* does not follow any order in selecting the first letters of the names. But out of the 51 letters of the Sanskrit alphabet only 32 have been selected and the rest left out. Among the vowels, the first five and 'e', 'o' and 'am' have only been chosen; and among the consonants, 'gha', 'n'; 'jha', 'ñ'; 'ṭa', 'tha', 'ṇa,; 'ṭha', 'pha'; and 'la' have been omitted (altold nineteen). The names commencing from 'a' are 40; 'ā', 10; 'i' 3; 'ī' 2; 'u' 5: 'e', 'o' 2; 'aṁ'4; 'ka' 51'; 'kha' 1; 'ga' 24; 'cha' 29; 'chha' 1; 'ja' 19; 'da' 2; 'ta' 46; 'ḍa' 37; 'ḍha' 14; 'na' 75; 'pa' 81; 'ba' 24; 'bha' 37; 'ma' 112; 'ya' 13; 'ra' 38, 'la' 14; 'va' 79; 'śa' 59, 'sha' 5; 'sa' 122; 'ha' 11 and 'kha' 9. The letters that have been selected are said to represent the 'mātṛkā' (letter-divinities) that help the devotee

approach the Goddess. Contrarily, the letters which are omitted are regarded as harmful (cf. Nṛsiṁha's *Paribhāshā*).

But the letters of the Sanskrit alphabet selected and the number of names beginning with those letters in the *Sahasra-nāma* seem to bear no relation with each other. And the letters omitted are obviously the letters with which no word can possibly begin (like ṅ, ñ, ṇa and ḷa) or with which few words begin (like gha, jha, ṭha, tha, ḍha and pha). Names of the Goddess beginning with these letters are indeed exceedingly hard to make up.

Further, all the letters of the alphabet are alike mātṛkās, and in the Tāntrik lore no disctinction is made among them. Even the vāgdevatās, two whom the composition of *Lalitā-sahasra-nāma* is ascribed are grouped among all the letters of the alphabet. And in the *Sahasranāma,* the goddess is described as the very form of all the letters ('māṭṛkāvarṇa-rūpiṇī', 577, 'varṇarūpiṇī, 850.

Each name has three distinct parts. The first part which is common to all the names is the 'praṇava' or 'Om. The second part is the actual name in the fourth case-ending (chaturthī-vibhaktyanta). And the third part, which again is common to all the names is the expression of bending and submission, 'namah'. The name in

Nārāyaṇī

effect is a statement of the devotee taking refuge in the Goddess, an aspect or attribute of whom is brought to focus in the particular name. For instance, the first name would take the form:

'Om/Śrīmātre/namah'

However, the actual text of *Lalitā-sahasra-nāma* is in the form of couplets

in the anushṭup metre retaining only the names in the nominative absolute case-ending, omitting the firstand the third parts (Om and namah). Each line will contain one name (when the name is long) or more usually two or more names, and thus the thousand names are in a string or an unbroken chain of 183 couplets constituting the second chapter of the text, which is more properly named *Lalitā-sahasranāma-stotram*. The last line says: "Thus the thousand names of the Goddess Lalitā were uttered (by the vāgdevatās)".

एवं श्रीललितादेव्याः नाम्नां सहस्रकं जगुः।।

When the text is recited as a chant (pāṭha), the verses are read or sung as they actually are; but when the names are used for worship, the names are taken out individually and pronounced along with the first and the third parts (Om and namah), which are added to each of the names. For instance, the chant of the first verse would be:

śrīmātā śrīmahārājñi
śimhāsaneśvarī,
chidagni-kuṇḍa-sambhūtā
deva-kārya-samudyatā

As rendered during worship, it would be as follows :

Om Śrīmātre namah

Om Śrīmat-simhāsaneśvaryai namah

Om Chidagni-kuṇḍa-sambhūtāyai namah

Om Deva-kārya-samudyatāyai namah

The significance of the first part (viz. Om) is too well-known to need elaboration. The expression 'Om' is regarded as the very first sound that emerged when Brahman manifested himself in the phenomenal context, and the expression dentoes the absolute brahman (Om tat sat) as well as all the manifestations thereof.

It is customary to utter Om before commencing any serious religious activity like study of scriptures (vedapāṭha), oblations in fire (homa), sacred recitation (japa), ritual of food offerings (bali), oblations to the manes (tarpaṇa), meditation (dhyāna), expiations (prāyaścitta), daily devotions (sandhyā) and so on. Especially while perfecting a mantra, Om is added at the beginning of the mantra and also at the end; thus enclosed by two 'Om's, it is called 'saṁputita'. It is said that the mantra does not get fixed, unless om is uttered before it, and that the power of the mantra will run away unless Om is uttered after it (cf. *Kālikā-purāṇa,* cited in *Saubhāgyabhāskara)* :

स्रवत्यनोंकृतपूर्वं परस्ताच्च विशीर्यते।

According to the tāntrik lexicon *Māṭrkākosha,* 'Om' is what contributes stability to the mantra and makes it effective :

ओंकारो वर्तुलस्तारो मन्त्राद्यः प्रणवो ध्रुवः।

The expression 'Om' is not only a mystic ejaculation, the mere utterance of which will heighten the power and enrich the meaning of the mantra, but it is a composite of three vocables (trimātrā), 'a', 'u' and 'ma', which represent several triads like the three gods (Brahmā, Śiva and Vishṇu), the three divine functions (creations, preservation and dissolution), the three Vedas (Ṛg, Yajus and Sāma), the three worlds (bhū, bhuva and svah; the earth, the mid-region and the heavens), the three divinities which control the three regions (Agni, Soma and Sūrya), the three states of existence (wakefulness, dream and deep-sleep), the three conditions of consciousness (antah-prajña, bahihprajña and ghanaprajña, corresponding to the three states of existence), the three phases of time (past, present and future) and the three genders (liṅgas; puṁ, strī and nishkalā). All things in the universe and thus pervaded by Om; and without Om, no sound can be uttered and nothing can be communicated (cf. *Bṛhat-parāśara-smṛti*).

The names are no doubt epithets which are descriptive of the beauty, might and glory of the Goddess, but the names are also so many mantras denoting the one Goddess, whose various manifestations are recounted in the names. The undercurrent in all the names, and contributing unity and continuity to the Thousand names, is the notion of one and secondless supreme principle, pervading the universe and transcending it. This principle (tattva) is devoid of form, gender, attribute or character; it is nirguṇa and nishkala. It is, in other

words, the supreme Brahman. This aspect of the names, which is common to all of them, is suggested by the addition of 'Om' (which is an ancient expression for parabrahman) to each of the names:

तस्य च समस्तस्य ब्रह्मैवार्थः।

'Om' is added to the names in the sahasra-nāma only at the beginning of each name. And while reciting the names continuosuly, care must be taken to introduce a slight pause after each 'namah' (coming at the end of the name), so that the next name starts distinctly with an 'Om'. The expression 'namah' (meaning prayer, bowing, adoration) is the proper termination of each name as a mantra, even as 'Om' is the proper comencement. The name articulated without an Om at its beginning would fail to be a mantra, and would thus be ineffective.

6. THE GODDESS

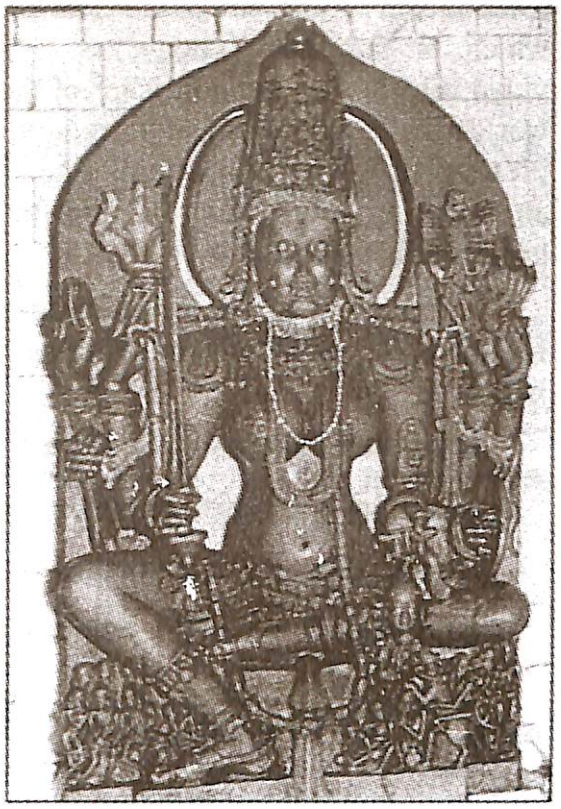
Before the ceremonial recital of a mantra, it is usual (if not mandatory) to remind ourselves of the nature of the deity (devatā), the 'seer' (ṛshi) of the mantra (discoverer or one who was responsible for its composition or revelation), the metre in which the mantra occurs (chhandas), and the purpose for which the recitation is undertaken (viniyoga). Then follows the descriptive verse for contemplation and the visualization of the deity (dhyāna-śloka).

As regards, the 'seer' of this mantra (or rather Mālā-mantra), the eight Vāgdevatās headed by Vaśinī are mentioned. *Lalitā-sahasra-nāma* mentions that when the Goddess commanded, Vaśinī and other Vāgdevatās got up from their respective seats, folded their hands in an attitude of supplication, and praised the Goddess by the thousand names which they themselves had composed (1, 38-39):

तेषु दृष्टोपविष्टेषु स्वे स्वे स्थाने यथाक्रमम्।
तत्र श्रीललितादेवीकटाक्षाक्षेपनोदिताः।।
उत्थाय वशिनीमुख्या बद्धाञ्जलिपुटास्तदा।
अस्तुवन्नामसहस्त्रैः स्वकृतैर्ललिताम्बिकाम्।।

(ललितासहस्रनामस्तोत्रे, १, ३५-३९)

And the metre in which the composition appears is given as anushṭup. There is a custom of formally and symbolically placing the three details (devatā, ṛshi and chhandas) on ones own body-parts. This procedure is known as 'aṅganyāsa'. The 'goddess' is located in the heart, the 'seer' on the head, and the 'metre' on the tongue. This is because the 'seer' is the preceptor and so must be held on top of the devotee's head. The goddess is to be meditated upon, and so must be placed in the heart. The metre has to be articulated and so must be located on the tongue:



ऋषिर्गुरुत्वाच्छिरसि ध्येयत्वाद्देवता हृदि।

छन्दोक्षरत्वाज्जिह्वायां न्यस्तव्यं मन्त्रवित्तमैः।।

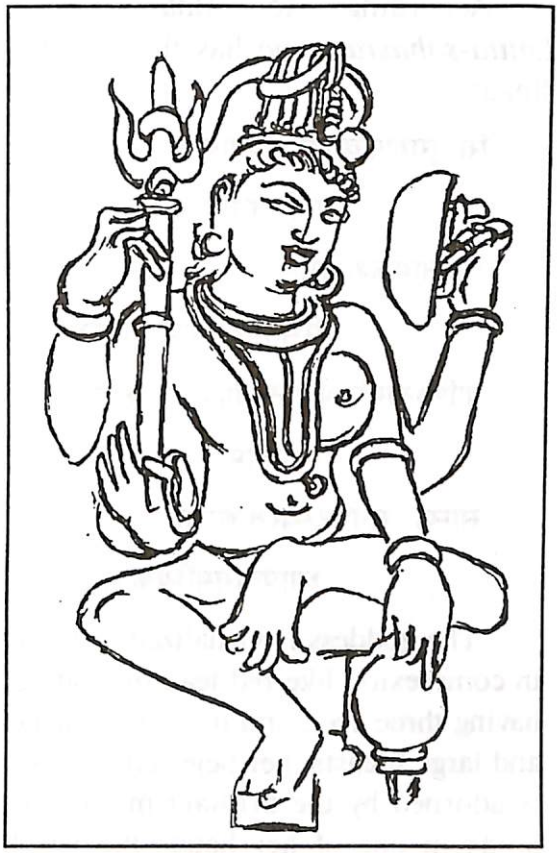
The devotee makes an explicit acknowledgement of this three-fold placement thus:

अस्य श्रीललितासहस्रनामस्तोत्रमालामन्त्रस्य वशिन्यादिभ्यो वाग्देवताभ्य ऋषिभ्यो नमः शिरसि। अनुष्टुप्छन्दसे नमः मुखे। श्रीमहात्रिपुरसुन्दर्यै देवतायै हृदि।

The purpose of the recitation of the thousand names of Lalitā is the obtainment of all the four values of life, viz, virtue (dharma), wealth (artha), pleasures (kāma) and liberation (moksha):

चतुर्विधपुरुषार्थसिद्ध्यर्थे जपे विनियोगः।

For *Lalitā-sahasra-nāma,* the deity is, of course, Lalitā (laitāmbā, Lalitā-parābhaṭṭārika, Lalitā-tripurasundarī). The section known as Lalitopākhyāna



ARDHANĀRĪŚVARA

in *Brahmāṇḍa-purāṇa* begins with this verse which describes the deity:

चतुर्भुजे चन्द्रकलावतंसे

कुचोन्नते कुंकुमरागशोणे।

पुंड्रेक्षुपाशांकुशपुष्पबाण-

हस्ते नमस्ते ज्गदेकमातः।।

She, the mother of all the worlds, is four-armed, carrying in her hands the sugar-cane stalk as bow, the flowers as arrows, noose and goad; her head is adorned with the crescent moon.

According to Bhāskara-rāya, *Lalitā-sahasra-nāma* has this dhyāna-śloka:

सिन्दूरारुणविग्रहां त्रिनायनां
माणिक्यमौलिस्फुर-
त्तारानायकशेखरां-
स्मितमुखीमापीनवक्षोरुहाम्।
पाणिभ्यामलिपूर्णरत्नचषकं रक्तोत्पलं
बिभ्रतीम्
सौम्यां रत्नघटस्थरक्तचरणां
ध्यायेत्परामम्बिकाम्।।

The goddess is visualized as ruddy in complexion like red lead or sindūra, having three eyes, smiling countenance, and large breasts, her bejewelled crown is adorned by the brilliant moon. She holds in one of her hands the jewel-studded bowl filled with nectar, and red lily in the other. Beneath her foot, daubed with red lac, is a bejewelled pot.

Another version of the same text has a different dhyāna-śloka:

श्रीविद्यां जगतां धात्रीम् सर्गस्थितिलयेश्वरीम्।
नमामि ललितां नित्याम् महात्रिपुरसुन्दरीम्।।

Here, she is identified with the fifteen-lettered mantra (Pañchadaśī) which is familliary known as Śrī-vidyā. She is also the nourisher of the world: she is responsible for creation, preservatrion and dissolution. She is an enduring spirit (nityā), and the great Tripura-sundarī.

Lalitā-triśatī has this dhyānaśloka included in the prologue (pūrvapīṭhikā):

सकुंकुमविलेपजघनामलिचुम्बिकस्तूरिकाम्।
समन्थहसितेक्षणां सशरचापपाशांकुशाम्।
अशेषजनमोहिनीमरुणमालाविभूषाम्बराम्।
जपाकुसुमभासुरां जपविधौ। स्मरेदम्बिकाम्।।

Here, the goddess is visualized as red in complexion and wearing reddish garments and ornaments. Red is the color of the Goddess, because according to Bhāvanopanishat (29), red signifies the aspect of vimarśā (which is represented by Śakti, as the Prakāśa aspect is Śiva).

लौहित्यमेतस्य सर्वस्य विमर्शः।

There is a name in the *Sahasranāma* which identifies the goddess with vimarśā (vimarśārūpiṇī, 548). She is charming in appearance and has four arms, carrying bow, arrow, noose and goad in her hands.

The Lalitā-sahasra-nāma itself has names descriptive of the goddess suitable for visualization;

chidagni-kuṇḍa-saṁbhūtā (4): she

emerges out of the fire-altar of consciousness

deva-kārya-samudyatā (5): she is engaged in accomplishing the task for the good of the gods

udyad-bhānu-sahasrābhā (6): she is resplendent like the rising sun

chaturbāhu-samanvitā (7): she has four arms

rāga-svarūpa-pāśāḍhyā (8): she holds in one of her hands noose, which symbolizes love and worldliness

krodhākārāṅkuśojjvalā (9): she holds in another hand goad, which symbolizes divine displeasure

mano-rūpekshu-kodaṇḍā (10): she holds in the third hand sugarcane-stalk as bow, symbolizing mind

pañcha-tanmātra-sāyakā (11): she holds in the fourth hand arrows, representing the five basic elements of the phenomenal world (earth, water, fire, are and ākāśā).

The symbolism of the weapons is explained in *Bhāvanopanishat* :

शब्दादितन्मात्राः पंच पुष्पबाणाः।

मनः इक्षुकोदण्डः।

रागः पाशम्।

द्वेषः अङ्कुशः।

Further, this text identifies te supreme goddess Lalitā with the devotee's own self, ever filled with bliss:

सदानन्दपूर्णः स्वात्मैव परदेवता ललिता।

Bhāskara-rāya, commenting on this sentence, quotes a verse from *Tantra-rāja-tantra,* in support of this idea:

स्वात्मैव देवता प्रोक्ता ललिता विश्वविग्रहा।

लौहित्यँ तद्विमर्शः स्यादुपास्तिरिति भावना।।

The *Sahasra-nāma* has several names (65 to 87) recounting the occasion for the appearance of the Goddess (viz. to kill Bhaṇḍāsura), as

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given in *Lalitopākhyāna*. And her identification with *Śrī-vidyā* is the import of several other names (85-89):

vāgbhava-kūṭaika-svarūpamukha-pañkajā;

kaṇṭhādhah-kaṭi-paryantamadhya-kūṭa-svarūpiṇī;

śakti-kūṭaikatāpannakaṭyadhobhāga-dhāriṇī;

mūla-mantrātmikā;

mūla-kūṭa-traya-kalevarā.

The figure of the goddess is composed of the first unit of the pañchadaśi-vidyā (known as vāgbhava-kūṭa) as her face, the middle unit (kāmarāja-kūṭa) as her torso, and the third unit (śakṭi-kūṭa) as the limbs below the waist. Here, the form is that of the pañchadaśīvidyā itself (referred to here as mūlamantra). She is elsewhere also described as having three units ('trikūṭa', 588), as being the six-lettered vidyā viz. pañchadaśī with the addition of Śrīm as turīya-kūṭ a (587), as 'śrīvidyā', (584), as worshipped by Kāma ('kāma-sevitā', 585), i.e. the kādi-vidyā, as well as by Lopāmudrā (647), i.e. the Hādi-vidyā.

She is also described as residing in Śri-chakra ('śrīchakra-rāja-nilayā', 955, 'chakra-rāja-niketanā' 245), and is of the form of the primary triangle in it ('tripurā', 626, 'kāmakalā-rūpā', 321, 'sumeru-śṛṅgamadhyasthā', 55). There are names which describe elaborately the form of Śrī-chakra as 'the abode of wishfulfilment' (chintāmaṇi-gṛha, 57), 'the glorious city' (śrīmannagara, 56), 'the peak of the golden mountain' (sumeru-śṛṅga, 55; meru, 775), 'the great garden of lotus-flower' (mahā-padmāṭavī, 59), 'the forest of kadaṁba trees' (kadaṁba-vana, 60), and 'the ocean of nectar' (sudhāsāgara, 61). The source of this imagery is *Lalitopākhyāna* (chapters 35 to 37). Inside his splendid palace, she is seated on a cot, composed of the five inert gods representing the five tattvas (pañcha-brahmāsanā, 58; pañcha-preta-mañchādhi-śāyinī, 947; pañcha-pretāsanāsīnā, 249); and she sits on the lap of her consort Kāmeśvara (śiva-kāmeśvarāṅkasthā, 52) who is identified with the central point inside the primary triangle (bindu) (hence 'baindavāsanā, 905). And the goddess represents the unity of Śiva and Śakti (śiva-śaktyaikyarūpiṇī, 999).

Following the idea of the correspondence of Śrī-chakra with the six chakras of Kuṇḍalinī-yoga, *Subhagodaya* says :

त्रिकोणं चाधारं त्रिपुरतनु तेऽष्टारमनघे
तव स्वाधिष्ठानं भगवति दशारं मणिपुरम्।
दशारं ते संवित् कमलमथ मन्वस्रकमुमे
विशुद्धं स्यादाज्ञा शिव इति ततो बैन्दवगृहम्।।

Lalitā is said to reside in each of the six chakras, and also in the space transcending them (shaṭchakropari-saṁsthitā, 108; daharākāśa-rupiṇī 608); she also breaks through the three 'knots' of the constitution, during the upward passage of Kuṇḍalinī. Among the names in *Sahasra-nāma,* we find the following :

mūlādhāraika-nilayā (109)

brahma-granthi-vibhedinī (100)

maṇipūrāntar-uditā (101)

vishṇu-granthi-vibhedinī (102)

ājñāchakrāntarāla-sthā (103)

rudra-granthi-vibhedinī (104)

sahasrārāmbujārūḍhā (105)

sudhāsārābhi-varshiṇī (106)

taḍil-latāsama-ruchi (107)

mahāśakti (109)

kuṇḍalinī (110)

In another context, later on, we have a complete list of the six chakras:

mūlādhārāmbujārūḍhā (514)

svādishṭhānāmbuja-gatā (504)

maṇipūrābja-nilayā (495)

anāhatābja-nilayā (485)

viśuddhi-chakra-nilayā (476)

ājñā-chakrābja-nilayā (521)

sahasra-dala-padma-saṁsthā (528)

The goddess is, likewise, identified with each of the three states of experience (waking, dreaming and sleeping), while she is actually beyond them;

(1) viśva-rūpā (256)

jāgariṇī (257)

(2) taijasātmikā (259)

svapantī (258)

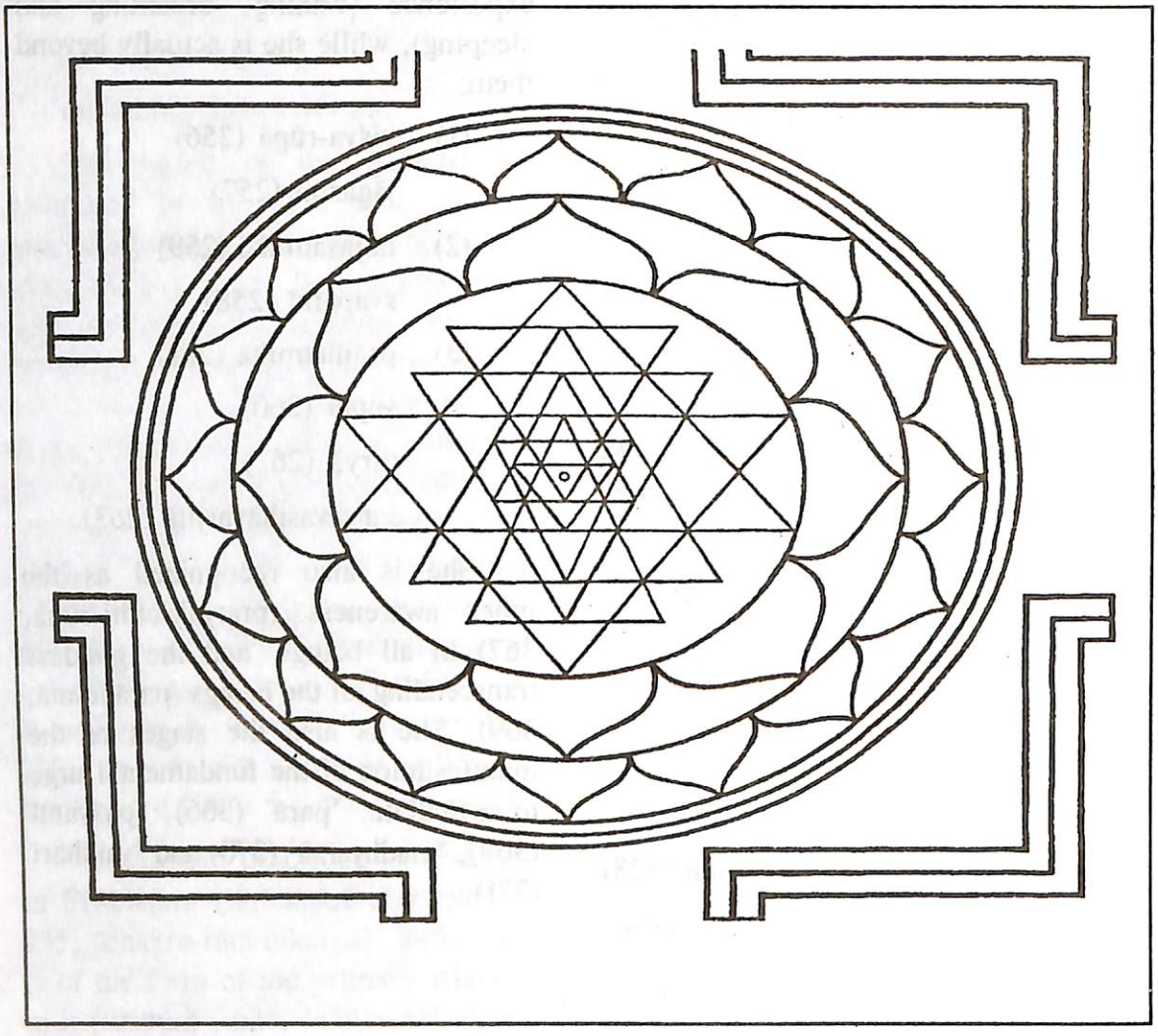
(3) prājñatmikā (261)

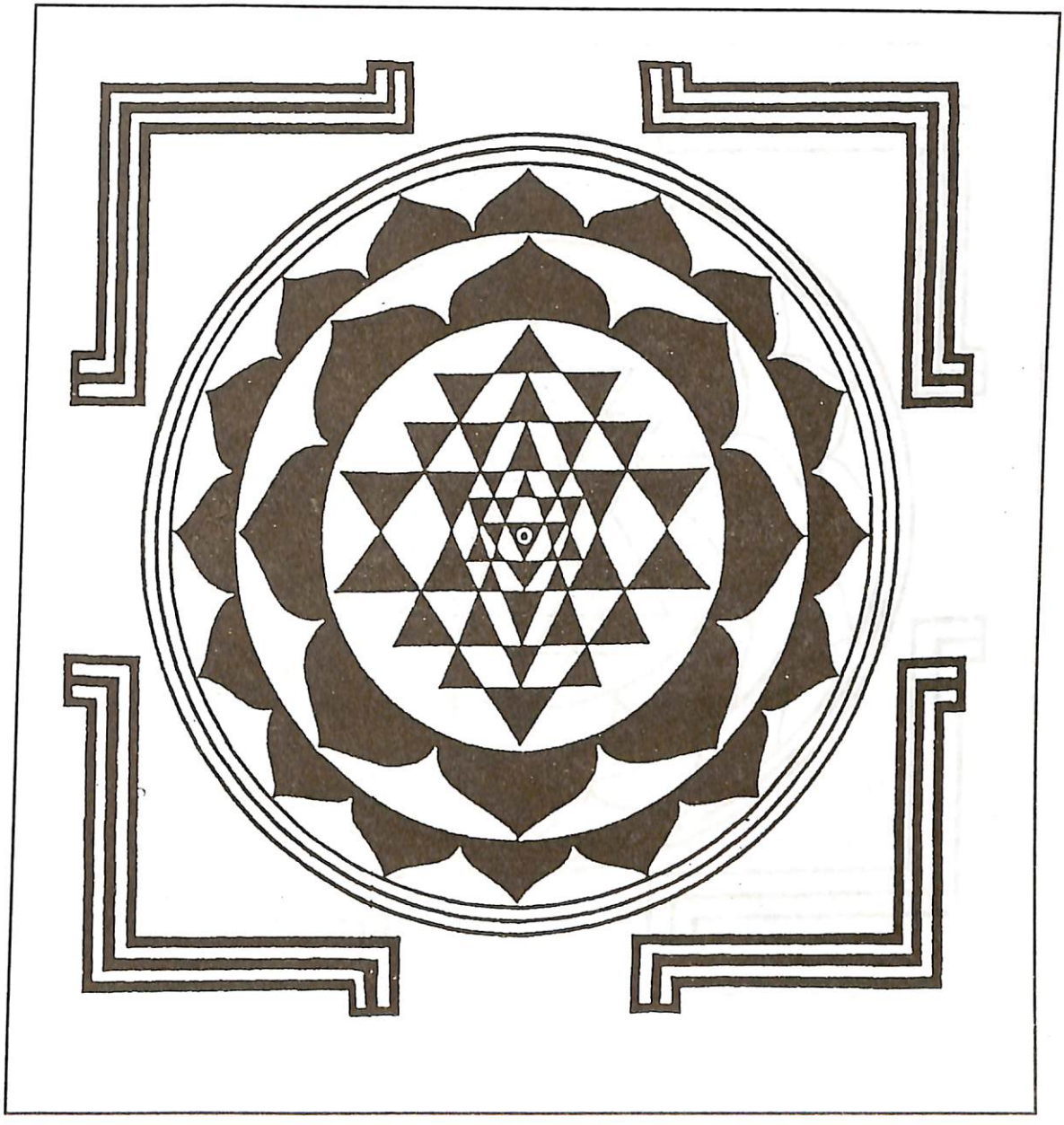
suptā (260)

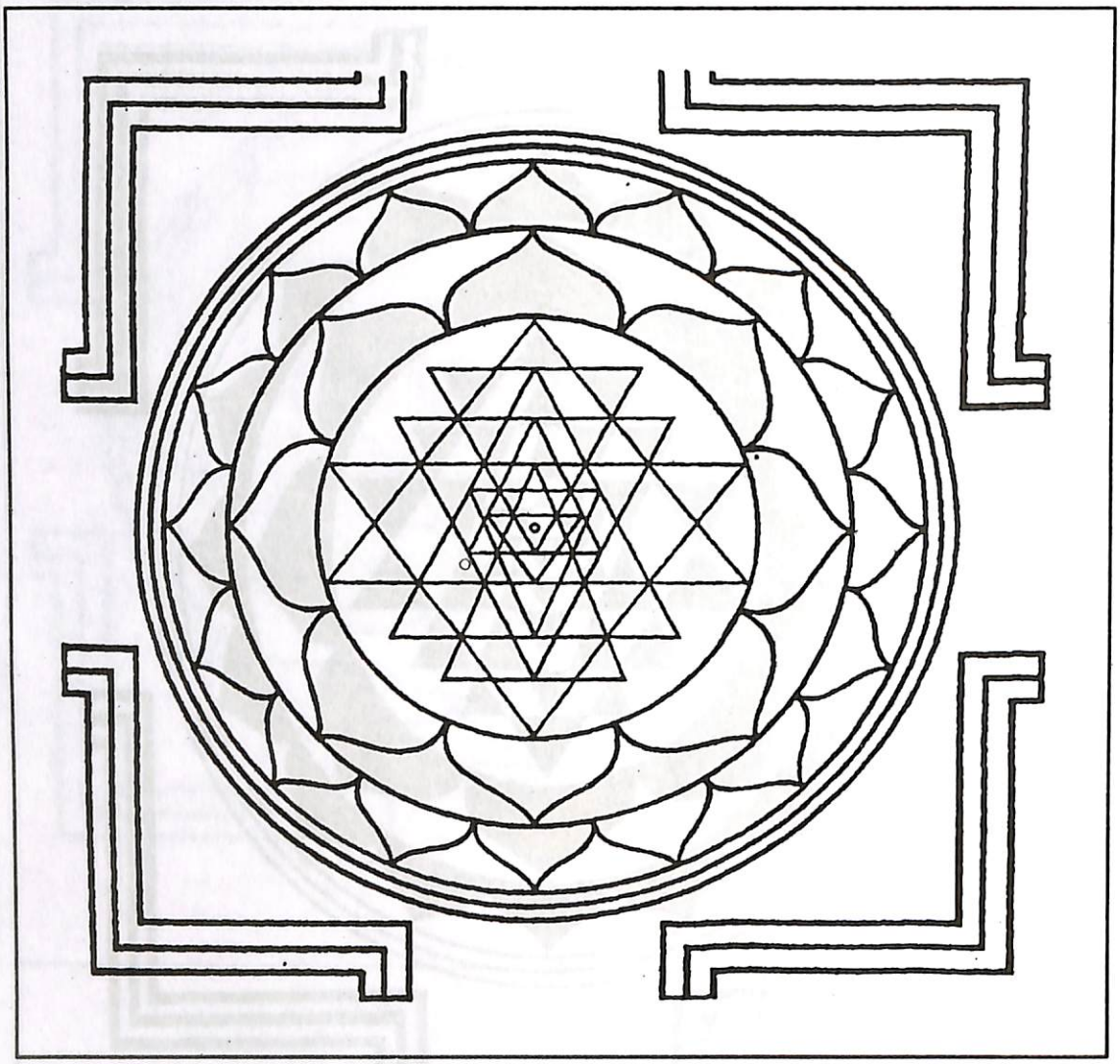
turyā (262)

sarvāvasthāvarjitā (263).

She is also recognized as the inner awareness (pratyak-chiti-rūpā, 367) in all beings, and the goddess transcending all the beings (parādevatā, 369). She is also the stages of the manifestation of the fundamental urge to articulate: 'parā' (366), 'paśyantī (368), 'madhyamā' (370) and 'vaikharī (371).







RĀJAMĀTAṄGĪ

THE DIKPĀLAKAS

VĀRĀHĪ

BHAIRAVA

DURGĀ

MAHĀKĀLĪ

MAHĀLAKSHMĪ

MAHĀSARASWATĪ

VĀRĀHĪ

BĀLĀ

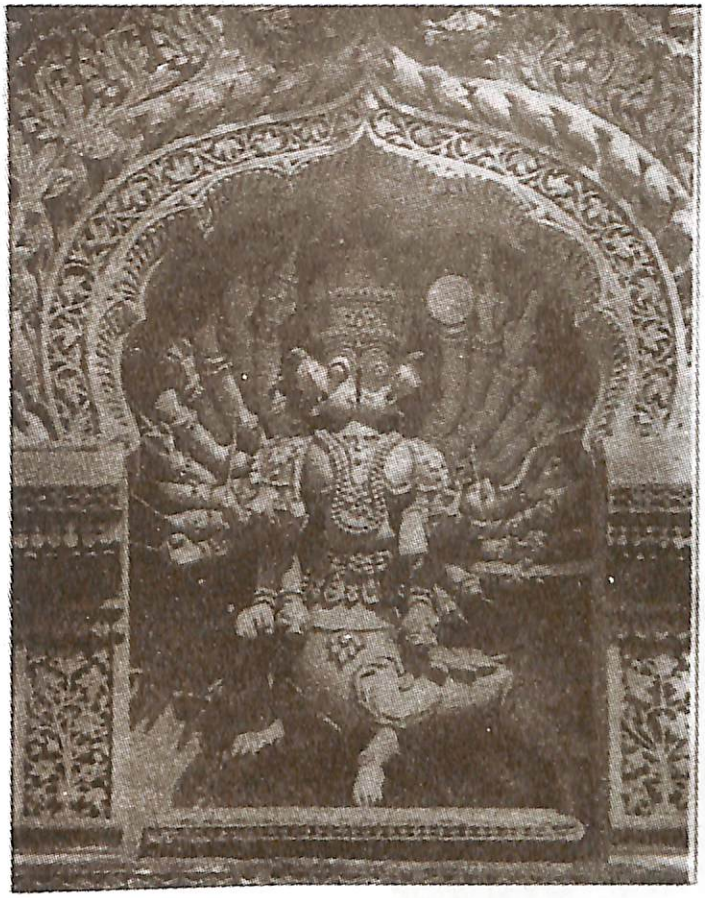
YOGINI (64 in number)

(Chatuhshashṭi-yoginī)

THE SIDDHI-DEVATĀ (8 in number)

(Aṣhṭasiddhi-devatā)

AGHORA-MŪRTI



ŚARABHA-MŪRTI

Chapter Three
YANTRA-RAHASYA

1. ŚRĪ-CHAKRA AS A MAṆḌALA

चक्रसङ्केतो मन्त्रपूजासङ्केतकौ तथा।

त्रिविधस्त्रिपुरा देव्याः सङ्केतः परमेश्वरि।।

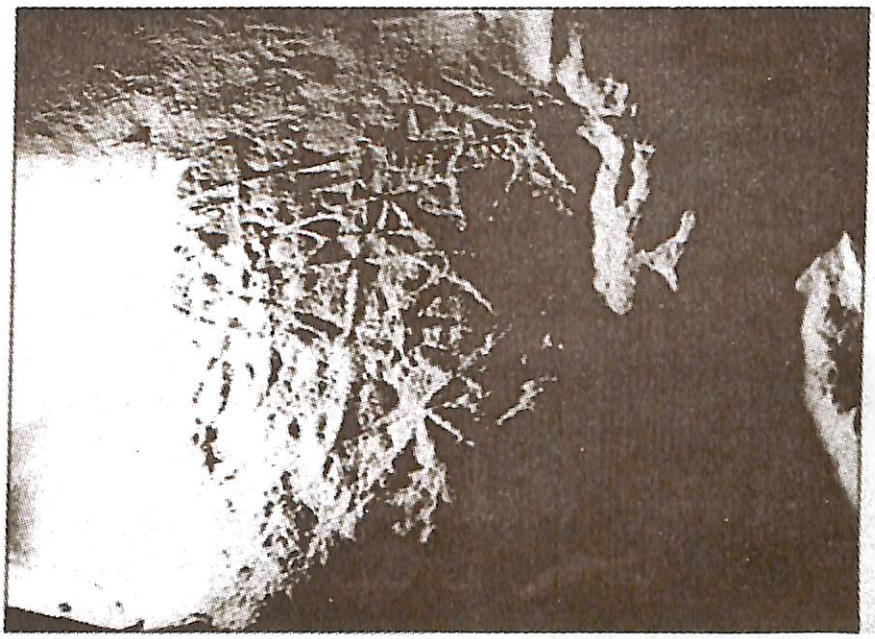
(*Vāmakeśvara-tantra 6, 66*)

The employment of yantras for worship is widespread. Even when icons are used, it is usual to inscribe stylized and appropriate geometrical designs in fron of the icon (if it is stationary) and conduct the worship rituals on them; if the icon is mobile, it is placed right on the inscribed design and worshipped. The design signifies consecrated ground, or site on which spiritual forces are gathered. The preparation of the design involves the transformation of an ordinary ground into an effective ground, the inert idol into a powerful icon and the normal mind of the devotee into an efficient instrument for the rituals. It is not the icon that transmits this power to the design; in fact, the icon derives its merit by its involvement in the design. It is the intentionality of the devotee, along with the traditionally transmitted pattern that makes the design a powerful facility.

It is technically known as *maṇḍala,* 'that which gathers the essential detail' (*maṇḍam lāti*). *Tantra-rāja-tantra* describes the nature and uses of *maṇḍala* in worship as well as in meditation. *Maṇḍala* is the concentration of the most significant aspect of the world in which the devotee lives and seeks to carry out his devotion. It is the concentration of the most significant aspects of the devotee's own constituion for the purpose of devotion, and it is also the concentration of the most significant aspect of the interaction between the

devotee and his world. It is a vehicle of concentration, so that all the relevant details are centered. Maṇḍala in this sense is defined as a collection of energies (*śakti-samūha*) and as a symbol (*saṅketa*).

'Centre' (*bindu*) is in fact the origin of the *maṇḍala*. The diffuse, and therefore feeble, forces are gathered up from all the sides, rendering them powerful by the very act of gathering up. They are made to converage into the centre of the *maṇḍala,* which is identical with the centre of the devotee's own being. The forces of the universe are concentrated in the *maṇḍala,* and, at the same time, the energies of the psychophysical constitution of the devotee is also centered in the smae *maṇḍala.* This idea is conveyed by the Sanskrit expression 'samhāra' or 'samhṛti' (dissoultion, absorption).



The other process involved in the *maṇḍala* is the potential extension of the essential detials on all sides from the centre. The centre is the seed from which the tree of spiritual transaction sprouts and spreads alround. Forces of transformation, integration and harmony that lie dormant in the centre of the *maṇḍala* emanate on all sides and fill the devotee and the world in which he lives. This function of the *maṇḍala* is called 'sṛshṭi' (projection, creation, emanation).

The *maṇḍala* thus is meant to

activate the energies both within the devotee and outside him. It is a psycho-cosmic mechanism for efectively relating the inner space (*viz.*, the space of individualized consciousness, *chittākāśa*) with the outerspace (*viz.*, the three-dimensional world, mahākāśa), in the comprehensive space of essential consciousness which rejects the subject-object dichotomy altogether (*chidākāśa*). The world is a mechanism of objectification of consciousness (prameya), while the individual is a mechanism for subjectification of consciousness (pramātā). In the conflicting directions of the two modes, stress is unavoidable. The purpose of the *maṇḍala* is to eliminate this stress by harmonizing the two modes.

The significance of the midmost point or centre of the *maṇḍala* is its

utter freedom from dimensions. The Sanskrit word 'bindu' also means 'seed', 'sperm', 'drop': it not only concentrates, but becomes the dynamic starting-point. It gathers up the outside forces into a point, and begins to unfold the inner forces. It also represents the point at which the outer space and the inner space meet, and have their rest.

Thus the *maṇḍala* is a psychocosmogram; a plan of the presented universe and the perceiving individual. The entire universe is sylized into a pattern of energies that is symbolized by the layout of the *maṇḍala*. The reorganization of the individual in terms of the same *maṇḍala* makes the *maṇḍala* an effective model for transformation, projection, concentration and integration. Consciousness of the individual finds its articulation, and expansion in the model is thus provided.

The *maṇḍala* is in its nature a complex pattern of several geometrical patterns, each of which has a specific character and a specific function. Tradition has standardized the import of several patterns like the triangle with its apex on top (masculine energy), the triangle with its apex at the bottom (feminine energy), circle (cyclical dynamism of consciousness), square (the physical world made up of the elements), and circle of lotus petals (regeneration of powers and principles).

The principle of the *maṇḍala* drawing is to represent the universe as an enclosed field for the play of consciousness. There would usually be a series of enclosures, facilitating movement inwards and outwards; and the hole figure would be surrounded by an outer band of square of circle (or 'belt of fire', *meRi* in the Tibetan, *maṇḍala*), with gateways facing the cardinal points. The entire *maṇḍala* is viewed as a city (*pura*), a palace (*prāsāda*) or on island (*dvīpa*). The midmost point or area is considered the residence of the great one who presides over the city, who rules in the palace, or rests in the island. When the *maṇḍala* is made to represent the human constitution itself, areas of the *maṇḍala* are made to correspond with the parts of the body, and the projected body-*maṇḍala* is presided over by the 'self' in the inmost sanctum. Introspective visualization helps in giving meaning to the *maṇḍala*.

The *maṇḍala* is frequently a representation of the mythical mountain

Meru, made of soild gold (*hemādri*) and studded with jewels (*ratnasānu*), the resplendent abode of the gods. The mountain is also the highest peak in the world, located in the very centre of the universe, illumining the four quarters by its lustre:

मिनोति क्षिपति उच्चत्वात् इति मेरु:।

In fact, our temples and stūpas are architectural efforts to reproduce the imagery of mount Meru. It may be remembered that the tāntrik ideology is intimately related to the culture of mountains. Mountains are especially sacred to the mother-goddesses for whom the mountain peaks, difficult to ascend, are fortresses (*durga*). The human body is also a Meru, with its highest peak in the thousand-petalled lotus (*sahasrāra*) where the Self resides. In keeping with the idea of a fortress, the *maṇḍala,* would have ramparts (*prākāra*), entrances (*dvāra*), guards (*dvāra-pāla*), lines of defence (*ara or aśra*), areas of succour (*dala*), corners (*koṇa*), arches (toraṇa), garlands (*hāra*) and courtyards (*aṅgaṇa*). In the *Mahāyāna* texts dealing with *maṇḍala,* 'maṇḍa' is made to mean 'what is contained', 'defended' or 'held', and 'la' to mean 'that which contains', 'defends' or 'holds'. (cf. Buddha-guhya's gloss on *Durgatipariśodhana-vṛtti.* (cf. also *Guhyasamājatantra, Hevajra-tantra* and *Kālachakratanra.)*

The rituals pertaining to the *maṇḍala*, which activate the hidden forces both within the external diagram and in the devotee's constitution, involve the proper positioning of the tutellary

deties (*kula-devatā*), captains (*nāyikā*), aids (*yoginī*), and gurards (*mudrā-devatā*). Their locations are determined according to the tāntrik prescriptions, and the purpose for which the maṇḍala is used. The placement of the retinue-divinities is sometimes accomplished by inscribing appropriate letters of the alphabet in different areas of the maṇḍala. The Sanskrit alphabet is regarded as the vocal epitome of the entire universe, and each letter is transformed into an energy when introduced into the maṇḍala.

बिन्दु-त्रिकोण-वसुकोण-दशारयुग्म-
मन्वश्र-नागदलसंयुत-षोढशारं।
वृत्तत्रयं च धरणीसदनत्रयं च
श्रीचक्रमेतदुदितं परदेवताया:।।

Śrī-chakra is a maṇḍala which is regarded as the body of the mother-goddess known variously as Devī, Tripurā-Sundarī, Lalitā, Rājarājeśvarī, and Parā-bhaṭṭārīkā. The design also represents this divinity's Court, with all the attendant-deities, aids, guards, pavilions, enclosures and entrances. The principal divinity (viz., the mother-goddess) is imagined as being seated in the central point (*bindu*) on a cot, the four legs of which are the deities responsible for creation of all things (Brahmā) in North-East, preservation (Vishṇu) in the South-East, dissolution (Rudra) in (South-West, and withdrawal (Īśāna) in North-West; and the plank of which is the principle of acceptance and retention of the withdrawn world until recreation, also signifying the divinity's favour (*anugraha*), symbolized as Sadāśiva. These five principles are described as the five activities of the mother-goddess; they are her five modes of expression:

सृष्टिकर्त्री ब्रह्मरूपा गोप्त्री गोविन्दरूपिणी।
सहांरिणी रुद्राख्या तिरोधानकरीश्वरी।
सदाशिवानुग्रहदा पञ्चकृत्यपरायणा।।
सृष्टि स्थित्युपसंहार विधानानुग्रहात्मक:।

कृत्यं पञ्चविधं यस्य तन्नुमः शाश्वतं शिवम्।।

(Śāṁbhavī-dīpikā)

There is also an explanation that these five represent the five inert dimensions, 'ghost-like' (*pañcha-preta*), which are enlivened by the mother-goddess seated on them, four of them

serving as the legs of the cot, and the fifth being the plank. She is the life-giver; without her, even the god Śiva is like unto a corpse (*śava*). It is only when inspired by her that he is able to bring forth the manifold universe; bereft of her inspiration he is unable even to move. When conjoined with her, he becomes Kāmeśvara, the effective master of desire.

This pertains to the concept of kāma-kalā. Śiva (or purusha), the masculine principle of light, (prakāśa) enters into Śakti (or prakṛti) the feminine principle of action, inspiration (vimarśā or sphūrti), and beings forth (or rather becomes) a drop (or point) called Bindu. Śakti in her turn enters into Śiva, causing the Bindu to develop out of itself a feminine counterpart, known as Nāda (sound). Now there are two principles, one masculine and the other feminine, which naturally coalesce into a comprehensive Bindu, representing a perfect union of the two principles. This is known as kāma. The two Bindus, one (the masculine) white in colour, and the other (the feminine) red in colour coalesce into the aspected energy called kalā.

According to *Varivasyārahasya,* the white drop (or bindu) assumes the form of the moon; and into it, śakti enters as a red drop.

बिन्दुर्भवति तमिन्दुं प्रविशति

शक्तिस्तु रक्तबिन्दुतया।।

The two Bindus (one white and the other red) togetherwith the compound Bindu coalesce into one principle of creativity, and this called kāma-kalā or bindu-traya.

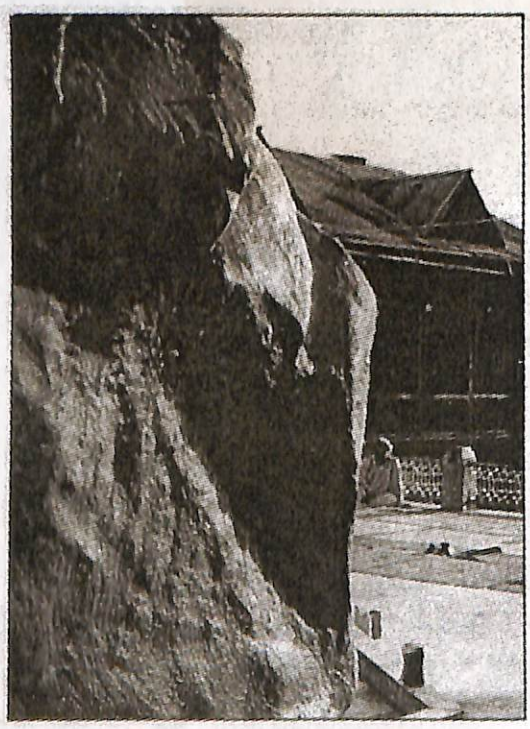
Kāma

O

Sūrya

Agni O O Soma

kalā (agnīshomīya)



The central point (*bindu*) is thus a union of the ultimate male principle (*purusha*) and the ultimate female principle (*prakṛti*). The former is the principle of consciousness (Śiva), while the latter is energy (*Śakti*). The symbolism permeates the whole composition of Śrī-chakra, which is described as the 'body of Śiva and Śivā' (the passive Male and the active Female).

श्रीचक्रं शिवयोर्वपुः

(Lalitā-triśatī)

The Male is symbolized in the triangle with its apex upwards (*viz.*, away from us when held horizontally in fron of us), and the Female is symbolized by the triangle with its apex downwards (*viz.*, towards us). The former is known as the 'Male field' (*Śiva-chakra*) and the latter 'Female field' (*śakti-chakra*).

Śrī-Chakra is essentially a pattern of interwoven triangles, nine in number, four of which represent the male principles (*śiva-chakra*), identified with Brahma, Rudra, Īśvara, and Śadāśiva, and five female principles (*śakti-chakra*), identified with Śrī-vidyā, Tvaritā, Rājarājeśvarī, Tripurā and Pañcha-bāṇeśi.

चतुर्भिः शिवचक्रैः शक्तिचक्रैश्च पञ्चभिः।

नवचक्रैश्च संसिध्दं श्रीचक्रं शिवयोर्वपुः।।

(Rudra-yāmala)

and पञ्चशक्तिचतुर्वह्निसंयोगाच्चक्रसम्भवः

(Saṅketa-paddhati)

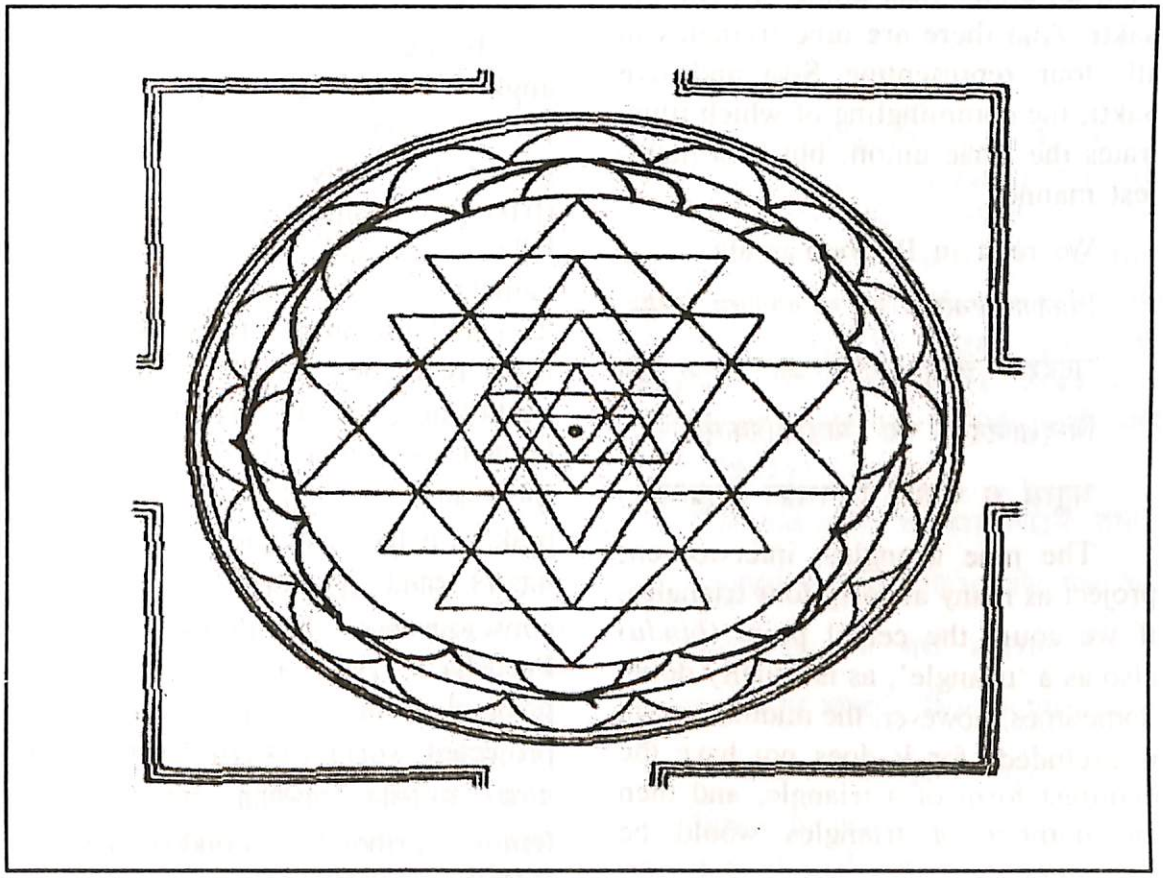
The chakra is therefore called *nava-yonyātmaka-chakra,* viz., the pattern which consitutes nine-fold union. The numbers three and nine are significant in Śrī-chakra:

त्रिधा चैव नवधा चैव चक्रसङ्केतकं पुनः।

(Yoginī-hṛdaya, 1,73)

cf. also

त्रिकोणं मण्डलं चास्या भूपुरं च त्रिरेखकं।
मन्त्रोऽपि त्र्यक्षरः प्रोक्तः तथा रूपत्रयं पुनः।।



त्रिविधा कुण्डली शक्तिः त्रिदेवानां च सृष्टये।
सर्वं त्रयं त्रयं यस्मात् तस्मात्तु त्रिपुरा मता।।

(Kālikā-purāṇa)

and

नवायोनीर्नवचक्राणि दधिरे नवैव
योगा नव योगिनीश्च।
नवानां चक्रे अधिनाथस्योना नवमुद्रा
नवभद्रा महीनाम्।।

(Tripuropanishat)

The triangle has three angles (*trikoṇa*), hence the deity which it represents is called 'Tri-purā' ('one that has three fields'). The symbolism will be explained later. But it must be mentioned here that the triangle itself is an emanation from, or a projection of, the central point (*bindu*), which is itself an unmanifest union of Śiva and Śakti. And there are nine triangles in all, four representing Śiva and five Śakti, the commingling of which illustrates the smae union, but in a manifest manner.

We read in Rudra-Yāmala:

त्रिकोणमष्टकोणं च दशकोणद्वयं तथा।
चतुर्दशारं चैतानि शक्तिचक्राणि पञ्च च।।
बिन्दुश्चाष्टदलं पद्मं षोडशपत्रकम्।
चतुरस्रं च चत्वारि शिवचक्रा ह्यनुक्रमात्।।

The nine triangles, interwoeven, project as many as forty-four triangles, if we count the cental point (*bindu*) also as a 'triangle', as is usually done. Sometimes, however, the midmost point is excluded, for it does not have the manifest form of a triangle, and then the number of triangles would be forty-three.

This pattern of forty-four triangles (or forty-three) for male triangles together with the central point (*bindu*) constitutes the main design of Śrī-chakra. Surrounding this pattern, however, are two concentric circles (called lotuses), inner one having eight petals (*dala)* adn the outer sixteen. These in turn are enclosed by three concentric circles (called 'girdle', *valaya*). And the whole design is placed inside a square field (called courtyard or 'earthstretch', *bhūpura),* in the form of three lines signifying enclosures. On each side of the square is a portal or gateway (*dvāra*).

Technically, the triangles (or rather angles) are called 'chakra', while the petals (dala) are called 'kamala' (lotuses). There are five chakras (trikoṇa, ashtakoṇa, antardaśāra, bahirdaśāra and manvasra) and four kamalas (bindu, ashṭa-dala, shodaśa-dala and bhūpura). There are in the usual reckoning forty-four angles and twenty-nine petals. The angles are known as 'vimarśā' and the petals 'prakāśa'. As explained elsewhere, prakāśa is the principle of Śiva (प्रकृष्टेन काश्यते द्योतते इति प्रकाश:), the light of consciousness, the illumination that Purusha is. And vimarśā is the Śakti principle, the incorporation of the projected world (विमृश्यत इति विमर्श:, प्रपञ्च: अन्तर्लीन: अन्तर्गतो यस्य स:।), the feminine principle of Prakkṛti. Prakāśa is Brahman while his natural propulsion is known as vimarśā:

प्रकाशात्मकस्य परब्रह्मण: स्वाभाविकं
स्फुरणं विमर्श इत्युच्यते।।

The union of the two principles is the foundation for the creation as well as the well into which the world

dissolves at the end.

शिवशक्तिसमायोगात् जायते सृष्टिकल्पना।।
सैव चराचरमखिलं जनयति
जगदेतदपि संहरत इति स एव
रूपं शक्तिरस्याः।
शक्तिः साक्षान्महादेवी महादेवस्तु शक्तिमान्।
तयोर्विभूतिलेशो वै सर्वमेतच्चराचरम्।।

This then, is the composition of the Śrī-chakra: three-angled figures (*trikoṇa*), arrangedin nine successive coverings or enclosures (*navaāvaraṇa*). The nine enclosures from the interior to the exterior are enumerated formally thus: (1) the central point (*bindu*) which is regarded as *śiva-chakra;* (2) the primary triangle (tri-koṇa); (3) a figure with eight corners, also consisting of eight smaller triangles surrounding the primary triangle (ashṭ a-koṇa, also called vasu-koṇa); (4) a figure with ten angles (also ten triangles), surrounding the above (*daśa-koṇa or daśāra*); *(5)* another figure of ten angles (also ten triangles), surrounding the above (and therefore called bahir-daśāra, outer ten-angled figure, in contradistinction with the above, which is called, in relation to this, *antar-daśāra* 'inner ten-angled figure'); (6) a figure with fourteen angles (also triangles) surrounding the above (*chaturdaśāra*); these five (form 2 to 6) being regarded as the 'Female-fields' (*śakti-chakras*); (7) a circle in the form of a lotus with eight petals (*ashṭa-dala-padma)* enclosing the above, main part of Śrī-chakra; (8) another circle surrounding the above in the form of a lotus with sixteen petals (*shoḍaśa-patraka);* and (9) the square field in which the above is positioned (chaturasra or bhūpura); these three together with the first, viz., the central point, being the four 'Male fields' (*śiva-chakras*).

Not included in the main pattern but figuring in the composition of Śrī-chakra are the three concentric circles (*tri-valaya* or *tri-vṛtta*) representing the triple worlds, surrounding the 8th of the enclosures (viz., *shoḍaśa-patraka*), and the three lines (tri-rekhā) surrounding the 9th enclosure (viz., bhūpura).

त्रिकोणमष्टकोणं च दशकोणद्वयं तथा।
चतुर्दशारं चैतानि शक्तिचक्राणि पञ्च च।।
बिन्दूष्टदलं पद्मं पद्मं षोडशपत्रकं।
चतुरश्रं च चत्वारि शिवचक्राण्यनुक्रमात्।।

(Lalitā-triśati, 'phala-stuti', 12-14)

While the usual view is that among the nine triangles that constitute the main portion of Śrī-chakra, four represent Śiva and five Śakti, there is also a view that all the nine triangles are śakti-chakras, representing nine female deities (or aspects of the mother-goodess): Vāmā, Jyeshṭhā, Raudrī, Aṁbikā, Parāśakti (represented by the

so-called 'female' triangles: Icchhā, Jñānā, Kriyā and Śāntā (represented by the four so-called 'male' triangles).

वामा ज्येष्ठा रौद्री चाम्बिकयानुत्तरांश भूता स्यु:।
इच्छाज्ञानक्रियाशान्ता श्चैतास्तथोत्तरावयवा:।।

(Kāmakalā-vilāsa, 23-24)

cf. also आधार नवकस्था: नवचक्रत्त्वेन परिणतिं याता:। (ibid. 47)

In the main design of Śrīchakra, composed of the nine commingling triangles, the angles are of course of primary importance. They signify the points of union of Śiva and Śakti; and they are so many projections of the central point (*bindu*), which is enclosed by the fundamental triangle (known as *kāma-kalā)*, signifying the residence of the mother-goddess. The bindu reprsents the union of Kāmeśvara (as Prakāśa) and Kāmeśvarī (as Vimarśā) from which the primary triangle emerges.

Besides these angles, there are two otherkinds of points in the main design that are held sacred: the points where two lines unite (or intersect) (*sandhi,* defined as 'dvi-rekhāsaṅgama-sthānam'), and the points where three lines meet (*marmasthāna* or vital points, defined as 'trirekhā-saṅgama-sthānam'). There are twenty-four unions and twenty-eight meeting points in the design. There are of course no such angles, unions or meeting points outside the main design, enclosed by the three concentric circles (tri-vṛtta).

The motif of the union of Śiva and Śakti is sought to be evoked in the entire Śrī-chakra in a more comprehensive way. The various geometrical forms that are involved are seen as pairing off: the central point (*bindu*) with the fundamental triangle (*tri-koṇa*); the eight-cornered figure inside (*ashṭāra*) with the eightpetalled lotus (*ashṭa-dala-padma*) outside; the two ten-angled figures (*daśāra,* the inner and the outer) inside the girdle with the 16-petalled lotus (*shoḍaśa-patraka*) outside, and the 14-petalled figure (*chatur-daśāra*) with the surrounding square (*chaturasra, bhūpura*).

त्रिकोणे बैन्दवं श्लिष्टं अष्टारेऽष्टदलाम्बुजं।
दशारयो: षोडशारं भुवनं भुवनात्त्मके।
शैवानामापि शाक्तानां चक्राणां च परस्परं।
अविनाभावसम्बन्धं यो जानाति स चक्रवित्।।
एवं विभागमज्ञात्वा श्रीचक्रं योऽर्चयेत्सकृत्।
न तत्फलमवाप्नोति ललिताम्बा न तुष्यति।।

It is because of such union, which is six-fold, that the design itself is called 'yoginī' (cf. *Varivasyārahasya,* 2,94)

(*Bhairava-yāmala, 'Chandrajñāna-vidyā'*)

The union of Śiva and Śakti is the central idea in Śri-chakra; it is in fact the corner-stone of the *Śri-vidyā*

philosophy. If the universe is comprehended by the twenty-five psycho-physical principles (*tattva*) which are fundamental to existence and experience, in accordance with the systemic framework provided to Indian thought by the Sāṁkhya school, the commingling of Śiva and Śakti (*śiva-śakti-yoga*) is the twenty-sixth principle (*tattva*), which pervades the whole design, but in an unmanifest manner.

The central idea is that there is a perfect and natural identity (sāmya) between Śiva and Śakti, even as between the moon and the moon-light. Śakti is Śiva, and Śiva is Śakti, and there is no distinction between them:

शिवस्य च शिवायाश्च साम्यं चैतत्स्वभावतः।
यथा शिवस्तथा देवी यथा देवी तथा शिवः।
नानयोरन्तरं विद्याच्चन्द्रचन्द्रिकयोरिव।।

This is the thought that is expressed by the commingling of the two sets of chakras, four Śiva-chakras (facing upward) and five Śakti-chakras (facing downward) in pefect harmony (sama-rasa). This emphasizes the bipolar biunity of prakāśa (Śiva)and vimarśā (Śaktī)

The nine chakras represent the initial emanation of the phenomenal universe from this transcendental principle (sṛshṭi), intermediary preservation of the order, growth and harmony in the universe (*sthiti*), and the ultimate dissolution (*viz.*, not destruction but absorption) of the universe (*samhāra)*. The three chakras that are on the periphery (viz., the square *bhūpura,* sixteen-petalled lotus and the eight petalled lotus) are known together as the centre of emanation (*sṛshṭi-chakra*).

The two chakras that constitute the middle portion (*viz.*, fourteen-cornered figure and the two tenangled figures, inner and outer) are nown as the centre of preservation (*sthiti-chakra*); and the three interior chakras (*viz.*, eight-angled figure, the primary triangle and the central point) are known as the centre of absorption (*samhāra-chakra*).

The first center is said to be presided over by Moon (*soma*), the second by Sun (sūrya) and the third by Fire (*agni*). The significance of the triad (tripura will be explained in a later section.

2. KAULA AND SAMAYA METHODS OF PREPARING ŚRĪ-CHAKRA

There are two ways of counting the nine enclosures; one, starting from the central point (*bindu*) and going outwards, ending with the square that surrounds the whole design (bhūpura); and the other, starting with the outermost square and proceeding inwards, till the central point is reached. These methods are in accordance with

the two traditions of preparing the Śrī-chakra, and also of conducting worship.

The 'kaula' method of preparing the Śrī-chakra follows the method of 'absorption' (*saṁhāra-krama*), and is given in Lakshmīdhara's commentary on *Saundarya-laharī*, verse 11:

(1) A circle is drawn first; and within it nine parallel and equi-distant lines are drawn across, beginning with the bottom-most and going up, three short lines occupying the central portion, on either side of which a line touches the circle on both sides; and beyond these lines are two other lines of decreasing length. These lines are two other lines of decreasing length. These nine lines serve as bases for the nine triangles that constitute the Śrī-chakra. These lines are said to reprsent the nine stellar bodies; sun, moon, *aṅgāraka, budha, bṛhaspati, śukra, śani, rāhu and ketu.* The first four represent the Śiva factor, while the latter five the Śakti factor.

(2) Then, lines are drawn from the ends of topmost line, making them converge in the centre of the sixth line below, thus forming the first triangle (with apex downward). Another triangle (with apex upward) is similarly formed by converging the lines drawn from the ends of the bottom-most line in the centre of the seventh line above. The two triangles will intersect; and in the process is formed the primary triangle, within which the central point is inserted.

Then, from the ends of the second top line are drawn two lines that converge in the centre of the eighth line below.

(3) The lines from the ends of the second line (from top) are drawn and made to converge in the centre of the ninth line (bottom-most), and likewise, the lines drawn thus forming another set of two intersecting triangles.

(4) The two long lines that run across and touch the sides of the circle are then taken up. Lines from the ends of these lines are drawn so as to form a triangle, the apex of which touches the circle. The two intersecting triangles thus formed produce a six-angled figure (*shaṭkoṇa*).

(5) Two of the three lines in the middle protion of the circle are now taken up. The ends of the line on top are drawn also to converge at the centre of the fifth line (counted from this top line) below, and similarly the ends of the line at the bottom are drawn so as to converge at the centre of the fifth line above (counted from this bottom line). Thus, two intersecting triangles are obtained.

(6) The shortest of the three lines in middle portion, which is also the midmost line among the nine line, is finally taken up. The lines from the

two ends of it are made to converge in the centre of the third line from it.

The 'Samaya' method of preparing the Śrī-chakra, following the method of 'emanation' (*sṛshṭi*), is given in *Jñānārṇava-tantra* (cf. also *Śrī-vidyārṇava-tantra,* 1, 8, 10-33). We begin by drawing a triangle (inside which is the *bindu*) with its apex upward (viz., facing west, or away from the devotee), and by drawing another triangle with apex downward (or towards the devotee), cutting the first triangle above the *bindu.* A third triangle is formed, apex upward, from a base drawn across the apex of the first triangle. Thus is formed the pattern of eight triangles (*ashṭa-koṇa*), and on this basis the pattern of ten inner triangles (*antar-daśāra*), the pattern of ten outer triangles (*bahri-daśāra*) and the pattern of fourteen triangles (*chaturdaśāra*) are drawn.

Successive extension of the lines is the main procedure employed here; and the principles involved are increasing the number of triangles from one to three, from three to eight, and from eight to ten, and distinguishing of the meeting places of lines (*sandhi* and *marma*), thereby forming fourteen triangles out of the outer ten.

Thus, there will be nine triangles, four of them with apex upward (viz., away from the devotee), signifying the fields of Śiva or Agni, and five with apex downward (*viz.,* towards the devotee) signifying the Śakti-field, 43 angles, 24 *sandhis* (point where two lines intersect) and 24 (or 28 according to Lakshmīdhara) *marmas* (where three lines meet).

The main differences between the two methods are with regard to the posture of the primary triangle and the position of the central point (*bindu*). In the Kaula method, the primary triangle faces downward (*viz.,* forming the field of Śakti) and the bindu is located in its midmost area. In the Samaya method, however, the primary triangle faces upward (*Viz.,* forming the field of Śiva or Agni) and the *bindu* is located in the midmost point of the area enclosed by the six-angled figure (including the primary triangle). The Kaula method disregards the number of angles; it holds as relevant only the *marma-sthānas* (points where there lines meet) formed by the nine triangles.

Drawing the eight-petalled lotus and the sixteen-petalled lotus surrounding this main portion, encircling the whole by three lines on all sides are done at the end, alike in both methods. In fact, they are regarded as inessential details, and are even altogether dispensed with in some traditions (as for instance in the Hayagrīva-saṁpradāya), while in some

other traditions they are drawn as decorative details and are not involved in the worship rituals (as in the Ānanda-bhairava-saṁpradāya). It is only in the tradition known after Dakshiṇāmūrti that these peripheral details are held as important as the interior pattern of nine triangles.

3. VARIETIES OF ŚRĪ-CHAKRA

There are two varieties of the *yantra* with regard to Śrī-chakra. The first, and the most commonly found, variety is the linear *yantra*. Śri-chakra is drawn with a stylus using sandal paste, turmeric, *kumkum, gorochana,* or coloured ink as mediums on a specially prepared ground, on a wooden plank, or on the levelled bark of some approved tree, on *bhūrja* or palm-leaf, or on paper.

It may alternately be inscribed on a metal sheet, gold, silver or copper, in order of preference. The potency of the *yantra* in gold is said to endure for a life-time; of the *yantra* in silver for thirty-two years; and of the *yantra* in copper for twelve years (*Ratna-sāgara*). The golden *yantra* is said to promote worldly influence, the silver one health and long life, the copper one wealth; and the one made in all three metals together is said to secure all accomplishments. The metals that are unsuited for this purpose are iron, lead and zinc.

Crystals are recommended as excellent material for inscribing the *yantra*. It should, however, never be written or hund on a wall, a screen or a pillar. Worship must always be conducted to the Śrī-chakra kept in a horizontal position, with the apex of the primary triangle facing the devotee.

The other variety is three-dimensional. This is called *meru,* because it assumes the form of a mountain. If the form is that of a low mountain, it is *ardha-meru*. It may be carved in stone or crystal, cut in precious and semi-precious stones, or cast in metal (gold, silver, or copper as mentioned above). Unlike the linear variety where all the nine chakras are on the same plane, this variety projects the chakras on different elevations.

There are three subvarieties in the latter: (a) the three outer chakras (*viz, sṛshṭi-chakra*) all on the bottom level, the three middle chakras (*sthiti-chakra*) on the middle level, and the three inner chakras (*saṁhāra-chakra*) on the top level; (b) the outer square (*bhūpura*) on the bottom level, the lotus of sixteen petals (*shoḍaśāra*) and the lotus of eight petals (*ashṭadala-padma*) on the middle level, and the main portion (*viz.*, the nine triangles intersecting) all on the top level (inscribed or embossed on a flat surface; and (c) each of the nine chakras is on a different elevation, and

the *meru* looks like a gradually rising mountain peak, with the square base (*bhūpura*) and pointed top *(bindu),* other chakras being aranged in the ascending order.

The lay-out of Śrī-chakra is three-fold. Where emanation of the phenomenal universe from the central point (*sṛshṭi*) is the prevailing idea, the chakras are arranged in the form of a mountain, and are identified with the sixteen *nityā* deities (explained in a subsequent chapter).

The lay-out then is called *meruprastāra;* it is prescribed as suitable for celibates and the less evolved devotees.

When the prevailing idea is preservation of the universe (*sthiti*), the chakras are all laid out on the same plane, and are identified with *vaśinī-vāgdevatās.* The lay-out in this case is called *bhū-prastāra;* and is recommended as suitable for householders.

When, however, the idea of dissolution (*laya*) prevails, the central point (*bindu*) stands out prominently, and the other chakras are arranged in one, two, or three elevations, and are identified with the *mātṛkās* (see section on the Tantra). The lay-out here is called *kailāsa-prastāra,* recommended for ascetics and renunciants (*Srī-vidyārṇava-tantra*).

There is another way of classifying the Śrī-chakras, which is simpler than the above. When the entire design is inscribed, embossed, or drawn on a flat surface in flush with the ground, it is called *bhūpṛshṭha.* When the inscribed, embossed, or drawn design is supported by a dwarf pedestal, raised like the back of a tortoise, it is called *kacchapa-pṛshṭha.* When the inscribed, embossed, or drawn design is held aloft by a tall structure, or when the design assumes the form of a mountain with the chakras on different elevations, it is called *merupṛshṭha.*

Further, the *yantras* of Śrī-chakra fall into three groups according to the modes of their employment. When the *yantra* is a permanent one (inscribed on stone or on metal plates, or carved in stone, or cast in metals), and fixed to the ground, it is *achara* ('immovable'). Once it is ceremonially installed and consecreated, it becomes worthy of worship for all time, without any need for periodical renewals. If, on the other hand, the *yantra* is drawn by hand on an earthern plate, on a wooden plank, on *bhūrja* surface or on paper, or inscribed on a metal plate not fixed to a pedestal, its efficacy depends upon its proper consecration before the worship rituals begin; and it ceases to be worthy of repeated worship when once it is used. On each occasion of worship, the *yantra* must be prepared anew and consecrated afresh. Not being fixed to

the ground, such a *yantra* could be carried about, and thus it is called *chara* ('mobile').

The third group of *yantras* consists of the design inscribed or carved in metal, crystal, gem and so on and worn on the body (as pendant, ring or amulet). These are necessarily small in size, and do not admit of ritualistic worship. They are, therefore, not consecrated in any manner. This group is called *dhāraṇa-yogya*. Its efficacy consists in its being touched and given by a holy man; it has no value when bought in a market.

4. THE NINE ENCLOSURES.

Śrī-chakra is visualized as an elaborate mansion, in the innermost apartment of which abides the mother-goddess in all her majesty and glory. But the mansion presents a series of coverings or enclosures, passing through which we reach the sanctum. Each of these coverings hides the divine presence in a series of phenomenal and psychical projections and presentations; but it is suffuced by the divine presence. It can also illumine the devotee's path. That is why each of these enclosures (*āvaraṇa*) is regarded as a step to further our journey towards the sanctum of the mother-goddess, as a station in our onward spiritual progress.

There are nine of these coverings or enclosures (*āvaraṇa* from root *vṛ*, 'to cover'), beginning with the surrounding square, significantly called 'the earth-stretch' (bhū-pura), and ending with the cental point (*bindu*), which is the natural abode of the mother-goddess.

There are two ways of enumerating these enclosures. One starts with the central point (*bindu*), and moves outward till the square enclosure. This is called the order of descent (avaroha-krama), the goddess condescending to assume the phenomenal form. The other order, called ascent (or āroha), beginning with the outer most enclosure and proceed inward until the central point is reached. This is also called samhāra ("gathering up") or laya (dissolution). This is recommended for the normal devotees.

The path of descent (avaroha) is the order of creation (sṛshṭikrama), in order to undestand the gradual evolution of the tattvas. The other path is meant for the devotee who seeks identification with the supreme reality (the central point, bindu or para-tattva) by spiritual practices (upāsanā).

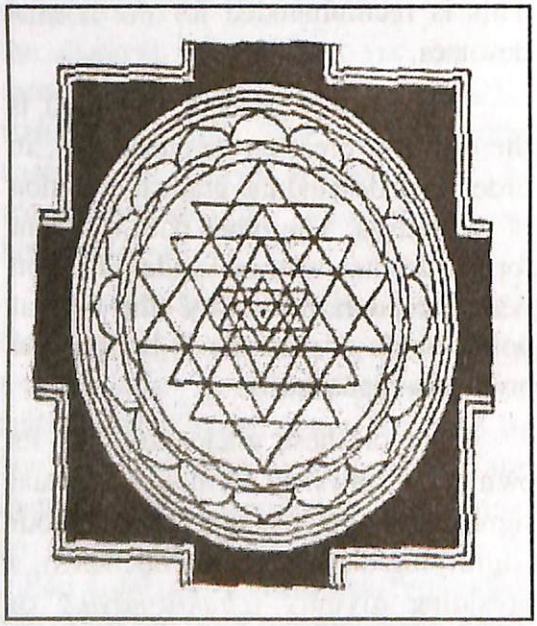
Each of these enclosures has its own name, physical form and spiritual significance; its own appropriate colour (signifying the approach tendencies), a presiding divinity (*chakra-nāyikā* or *chakreśvarī*), who is merely a variant form of the mother-goddess abiding in the central point, a class of specific

aids in the spiritual progress (*yoginī*) representing different aspects of the mother-goddess, and a particular guard-divinity (*mudrā-devatā*) who welcomes, purifies and delights the devotee (*mudam rāti*). The spiritual aids (yoginīs) are 64 crores in number, and they constitute the retinue of the mother-goddess (*mahā chatuh-shashṭi-yoginī-gaṇa-sevitā*).

एवमेतन्महाचक्रं महाश्रीत्रिपुरात्मकम्

(Nityā-paṭala)

Thus, Śrīchakra is verily the body of the mother-goddess, her own form. The nine enclosures actually reveal her true form to the devotee, and hence worship of each of these is enjoined on the devotee.



The worship rituals involve the presiding deities, aids and guards mentioned above. The worship sequence begins with the outer-most enclosure (*bhūpura*), and is completed at the innermost enclosure (*viz.*, the central point, bindu)

(1)

First Enclosure, called 'Deluder of three realms' (*Trilokya-mohana*).

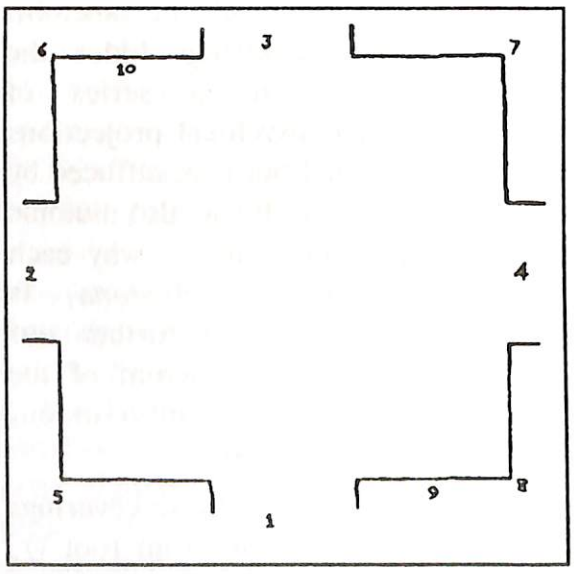
ब्राह्मीमुखं मातृगणं नमामि

स्वस्वायुधालंकृति पूर्णबाहुम्।

मुद्रास्तथा सिद्धिसदृक्षरूपा-

स्त्रौलौक्यसँमोहन चक्रसंस्था:।।

Its form is that of an 'all-inclusive square' (*sarvānta-chatursra*). It is the wide space in which the entire yantra is poised. On its outer fringe are three lines (*tri-rekhā*), like ramparts of a fortress (*prākāra*), one inside the other, and coloured white, red, and yellow, in order. On the inner edge of the space are three concentric circles (*tri-vṛtta*) surrounding the sixteen-petalled lotus.



The square provides a gateway (portal) on each side called *āmnāya* (East, South, West and North). The outermost line surrounding this square is the residence of the ten spirits of spiritual accomplishment (*siddhis*), four of them stationed at the four portals, another four at the four corners, one above and one below. These spirits represent abilities to become minute (*aṇimā*), swell into magnitutde (*mahimā*), become light (*laghimā*), become heavy (*garimā*) to lord over (*īśitva*), to desire (*icchā*), to subjugate (*vaśitva*), to attain the objects of desire (*prākāmya*), to get pleasures (*bhukti*), and to actualize all intentions (*sarva-kāma-siddhi*). These are powers to be acquired for self-protection along the spiritual journey.

The second line surrounding the square represents the eight minor 'mother deities' (*mātṛkās*), four of them stationed at the doors, and four at the corners. They are creatures of passionate longing (*Brāhmī*), of violent anger (*Māheśvarī*), of insatiable avarice (*Kaumārī*), of dazed fascination for the world (*Vaishṇavī*), of piggish obstinacy (*Vārāhī*), of tormenting jealousy (*Indrāṇī*), of sinful disturbances (*Chāmuṇḍā*), and of benign inspiration towards merit (*Mahālakshmī*). They have their consorts (*bhairavas*): black-bodied Asitāṅga, indiganant Ruru, fierce Chaṇḍa, thoughtless Krodha, intoxicated and proud Unmatta, envious Kapāla, terrible Bhīshaṇa, and absorbing Saṁhāra respectively.

The inner line surrounding the square represents ten feminine guards (*mudrā-śakti*) or guardians of the ten directions (*dikpālas*): Sarva-saṁkshobhiṇī ('agitating all') in North, Sarvākarshiṇī ('fascinating all') in the East, Sarva-vaśaṁkarī ('subjugating all') in the South, Sarvoṁmādinī ('driving all mad') in North-West, Sarvāṅkuśā ('goading all') in North East, Khecharī ('moving about in thin air') in South-East, Sarvabījā ('sprouting everything') in South-West, Mahāyoni ('the great source of all things') below, and Sarveśvarī ('ruling over all') above.

Nine of these guardian spirits belong to the nine individual chakras, and the last one (also known as Trikhaṇḍikā) belongs to the composite Śrī-chakra, pervading through all the parts.

सर्वस्य चक्रराजस्य व्यापिका परिकीर्तिता।

The symbolism is also current that each of these guardian spirits rules over the six chakras in the body (*mūlādhāra* at the base, *svādhishṭhāna, maṇipūra, anāhata, viśuddha, ājñā,* the *sahasrāra* (centre of pure consciousness), the *laṁbikāgra* (the centre of vision), and the bridge of the nose.

The three lines sorrounding the

square are taken to represent the feet, knees and thighs of Śrī-chakra personified as the deity. The divinity that presides over this enclosure (*chakreśvarī*) is Tripurā and the aids of the mother-goddess here all manifest (*prakaṭa-yoginī*). The enclosure symbolises the first part of the emanation-chakra (*sṛshṭi-chakra*), denoting 'emanation-emanation' (*sṛshṭ i-sṛshṭi*).

(2)

Second Enclosure, called 'Perfect fulfiller of all hopes' (*Sarvāśā-paripūraka*).

ततः कलाषोडशकं प्रपद्ये

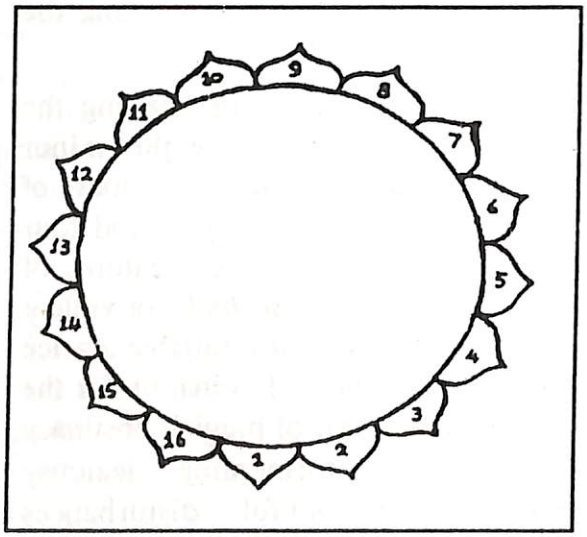
पाशीकुशोद्भासितहस्तपद्मम्।

रक्ताम्बरालंकृतिवर्णमाल्यम्

संपूरके चक्रवरे निविष्टम्।।

Its form is that of the lotus of sixteen petals (*shoḍaśa-patraka*), immediately within the three concentric circles (*trivṛtta*) and outside the lotus of eight petals. While delineating the peatals, it is prescribed that there should be no space left between the petals. Such space is technically called 'kesara' (defined as 'dala-dvaya-madhyāvakāśa') which is said to spell them out.

The deity presiding over this enclosure is called Tripureśī, and her aids are unmanifest or hidden (*gupta-yoginī*). The powers that control this enclosure are sixteen in number, represented by the sixteen petals of the lotus from the East in counter-colockwise order: attractions pertaining



to desire (*kāmākarshiṇī*), intellect (*buddyākarshiṇī*), ego (*ahaṁkārā-karshiṇī*), sound (*śabdā*), touch (*sparśā*), form (*rūpā*), taste (*rasā*), smell (*gandhā*), thoughts (*chittā*),

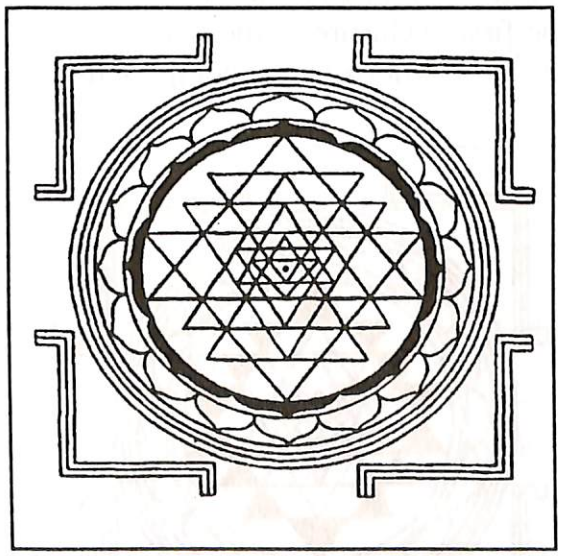
fortitude (*dhairyā*), recollections (*smṛtyā*), verbal labels (*nāmā*), sources of phenomena (*bījā*), self hood (*ātmā*), immortality (*amṛtā*) and body (śarīrā). They are indicated by the sixteen vowels, one inscribed on each petal, starting from East in a clockwise manner.

The corresponding centre in the human body is mūlādhāra-chakra.

The enclosure symbolizes the second part of the emanation-chakra, denoting 'emanation-preservation' (sṛshṭ i-sthiti).

(3)

Third Enclosure, called 'Agitator of all' (*Sarvasankshobhaṇa).*



अनंगदेवी: सततं नतोऽस्मि

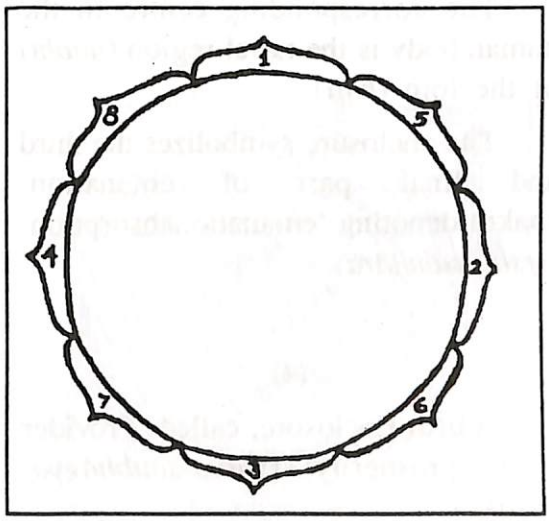
धनु:शरोद्भासितहस्तपद्मा:।

ता: सर्वसंक्षोभणचक्रसंस्था:

शोणाम्बरालंकृतिकञ्चुकाश्च।।

Its form is that of a lotus having eight petals (*ashṭa-dala-padma),* immediately within the above enclosure and outside the main portion of the *yantra* (*viz.*, the complex figure formed by the inter-section of nine triangles).

The deity presiding over this enclosure is called Tripura-sundarī,surrounded by her aids who are more hidden than the aids in the previous enclosure (*gupta-tara-yoginī*).



The eight petals of the lotus represent eight forces which are psychophysical in nature (*anaṅga* meaning 'not entirely physical'): Anaṅga-kusumā (speech and expression, *vachana*) in the East, Ananga-mekhalā (apprehensions and receptions, *ādāna*) in the South, Anaṅga-madanā (locomotions, *gamana)* in the West, Anaṅga-madanāturā (urges

of the body and eliminations, *visarjana*), in the North, Anaṅga-rekhā (pleasurable feeling, *ānanda*) in South-East, Anaṅga-veginī (rejections and reactions, *hāna*) in South-West, Anaṅga-madanāṅkuśa (attention, *upādāna*) in North-West, and Anaṅga-mālinī (detachment and dispasion, *upekshā*) in North-East. They are indicated by the eight consonants beginning with 'ka'. They also represent the five material elements (bhūta-tanmātra) along with the unmanifest (avyakta), initial spirit (mahat) and egoity (ahamtā).

The corresponding centre in the human body is the navel region (*nābhi*) or the loin (*kaṭi*).

The enclosure symbolizes the third and final part of emanation-chakra, denoting 'emanationabsorption' (*sṛshṭi-saṁhāra*).

(4)

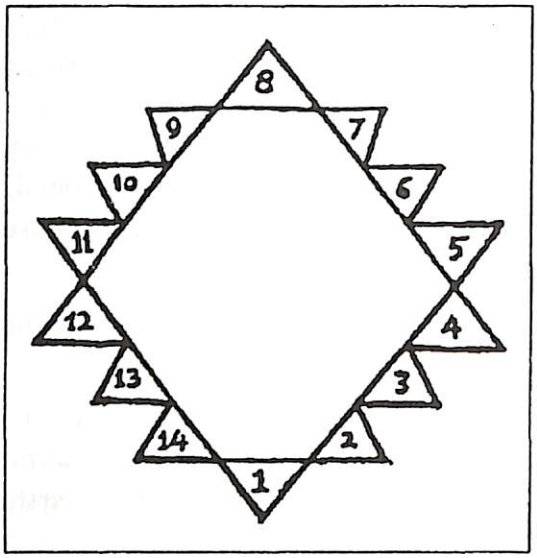
Fourth Enclosure, called 'Provider of all prosperity' (*sarva-saubhāgya-dāyaka*).

संक्षोभिणीपूर्वकशक्तिवृन्दम्

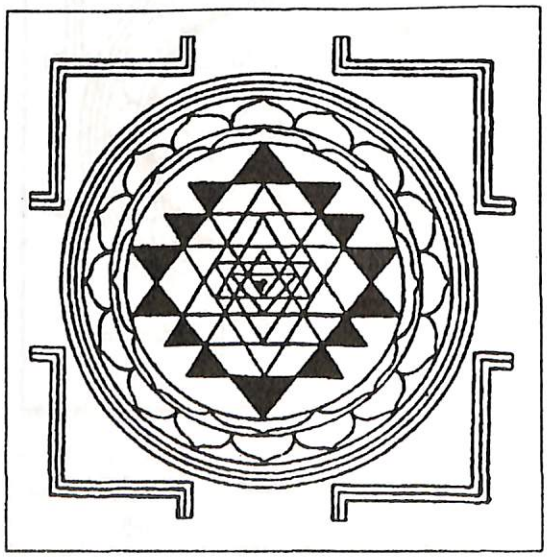
वन्देऽरुणक्षौमविशेषवर्णम्।

कोदण्डबाणांकितहस्तपद्मम्

सौभाग्यके चक्रवती निविष्टम्।।



Its form is that of the fourteencornered figure (*chatur-daśāra,* or bhuvana standing for the fourteen realms, or Manu standing for the progenitors of the human race in fourteen segments of time), constituting the first enclosure in the main portion of Śrī-chakra (*viz.*, the complex figure



formed by the intersection of nine triangles).

The deity presiding over the center is Tripura-vāsinī, surrounded by the aids 'conditioned by tradition' (*saṁpradāya-yoginī*).

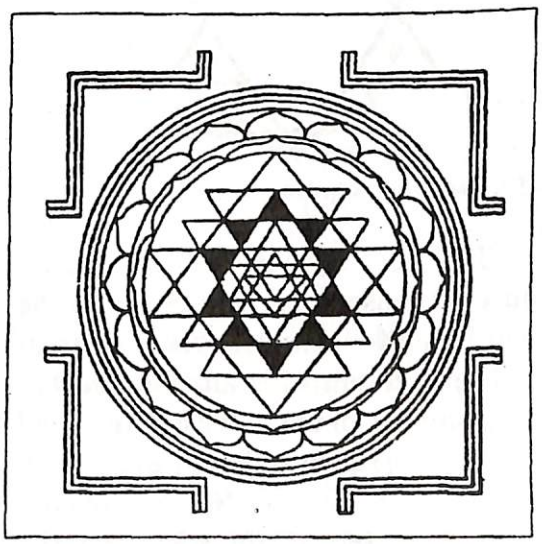
The fourteen corners (angles) of the enclosure represent fourteen of the vital channel (*nāḍī*) in the body. They are, from the East in anticlockwise order; Sarvasaṅkshobhiṇī ('agitator of all', *alaṁbusha-nāḍī*), Sarva-vidrāviṇī ('chaser of all', *kuhū*), Sarvākarshiṇī ('attractor of all' *viśvodarā*), Sarvāhlāda-kāriṇī ('delighter of all', *varaṇā),* Sarva-sammohinī ('deluder of all', *hasti-jihvā*), Sarva-staṁbhinī ('arrestor of all', *yaśo-vatī*), Sarva jṛṁbhiṇī, ('releaser of all', *payasvinī),* Sarvākarshiṇī ('attractor of all', alternately called Sarvavaśam-karī 'controller of all', *gāndhāri-*), Sarva-rañjanī ('delighter of all', *pūsha-*), Sarvonmādinī ('maddener of all', *śaṅkhinī),* Sarvārtha-sādhanī ('accomplisher of all objectives', *sarasvatī),* Sarvasampatti-pūraṇī ('provider of all wealth', *Iḍā*), Sarva-mantra-mayī ('made up of all the mantras', piṅgalā), and Sarva-dvandvakshayaṁkarī ('destroyer of all duality', alternately called Sarvadvandva-mayī, 'made up of all phenomenal duality', *sushumṇā).* They are indicated by the first fourteen letters of the alphabet. They represent the ten sensory faculties (indriya) of the Devī, along with the four-fold 'antaḥkaraṇa' (inner faculty).

The corresponding centre in the human body is the *anāhata-chakra* in the heart region.

The enclosure signifies the first part of the 'preservation' -chakra (*sthiti*), denoting 'preservation emanation' (*sthiti-sṛshṭi*).

(5)

Fifth Enclosure, called 'Accomplisher of all objects' (*Sarvārtha-sādhaka*)

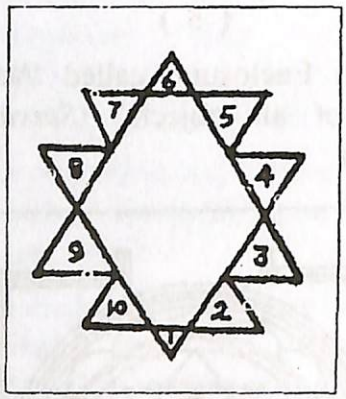


सर्वार्थसंसाधकचक्रसंस्था:

सिद्धिप्रदाद्या: प्रणतोऽस्मि देवी:।
बालार्कवर्णाभरणांशुकाश्च
वरप्रदात्रीरभयप्रदाश्च।

Its form is that of a ten-cornered figure (*daśāra*), immediately surrounded by the above; it is specified as the 'outer ten-cornered figure (*bahir-daśāra*), for it encloses another figure of the same nature.

The deity presiding over this center is Tripurā-Śrī, surrounded by aids who are beyond the reach of sensory apprehension (*kulottīrṇayoginī*).



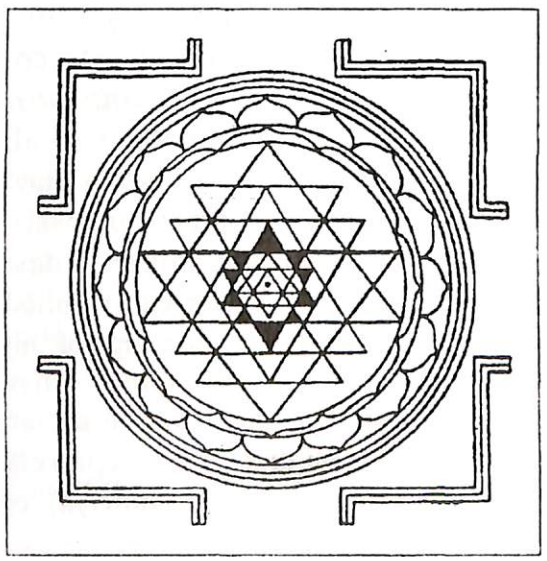
The ten corners of the figure house ten auspicious deities, from the East in anti-clockwise order; Sarva-siddhi-pradā (ensuring all attainments), Sarva-sampat-pradā (bestowing all wealth), Sarvapriyaṃkarī (doing only the most desirable), Sarva-maṇgala-kāriṇī (bringing all the good things), Sarvakāma-pradā (fulfilling all the desires), Sarva-dukha-vimochanī (removing all sufferings), Sarva-mṛtyupraśamanī (counteracting all portents of death), Sarva-vighna-nivāriṇī (overcoming all obstacles), Sarvāṅgasundarī (comely in all the limbs), and Sarva-saubhāgya-dāyini (gifting all prosperity). They are indicated by the five consonants beginning with 'ka' and the five consonants beginning with 'cha'. The number 'ten' also signifies the ten incarnations of Vishṇu, which secured the welfare of the worlds: They also represent the ten organs, five of knowledge (jñānendriya) and five of action (karmendrīya).

The corresponding center in the human body is the *viśuddha-chakra* at the throat.

The enclosure signifies the second part of the 'preservation (*sthiti-chakra*), denoting 'preservation-preservation' (*sthitisthiti*).

(6)

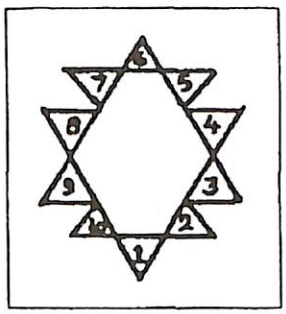
Sixth Enclosure called 'Protector of all' (*Sarva-rakshākara*).



शशाङ्करेखाभरणाः प्रपद्ये
सर्वज्ञशक्तिप्रमुखाश्च देवीः।
कोशाक्षमाला विलसत्कराब्जाः
समस्तरक्षाकरचक्रसंस्थाः।।

Its form is that of a ten-cornered figure (*daśāra*), immediately inside the above, and therefore specified as 'inner' (*antar-daśāra*).

The deity presiding over this centre is Tripura-mālinī, attended by aids who are 'embryonic' (*nigarbhayoginī*).



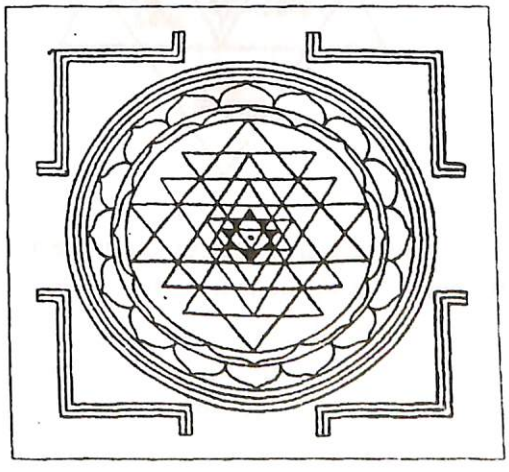
The ten corners represent ten powers of the vital fire (*vahni-kalā*): Sarvajñā ('knowing all', associated with rechaka, elimination), Sarvaśakti-pradā ('bestowing all powers', *pāchaka,* digestion), Sarvaiśvarya pradā (bestowing all wealth', *śoshaṇa,* removing the defects of the stomachic fire), Sarva-jñāna-mayī ('full of all knowledge', dāhaka, burning), Sarva-vyādhi-vināśinī ('undoing all diseases', *plāvaka,* flooding with rasa to help the digestive function), Sarvādhāra-svarūpā ('supporting all things', *kshāraka,* bile-secreting), Sarvapāpa-harā ('dispelling all misery', *kshobhaka,* churning food), Sarvarakshā-svarūpiṇī ('protecting all beings', *jṛṃbhaka,* yawning), and Sarvepsita-phala-pradā ('granting the fruits of all that one wants' *mohaka,* causing fainting). They are arranged in the corners from the East in an anticlockwise manner. They are represented by the five letters of the 'ṭ a' group and five of the 'ta' group denoting the outward inclinations (vishaya-pravṛtti) of the Devī.

This figure is described as of the nature of fire (*agni)*, and its symbolizes the third part of the 'preservation' (*sthiti*) chakra, denoting 'preservation-absorption' (*sthitisaṃhāra*).

The corresponding centre in the human body is the maṇipūra-chakra, but it is said to be situated between the eye-brows.

(7)

Seventh Enclosure, called 'Remover of all diseases' (*Sarvaroga-harā*).



वाग्देवता: पुस्तकमक्षमाला-

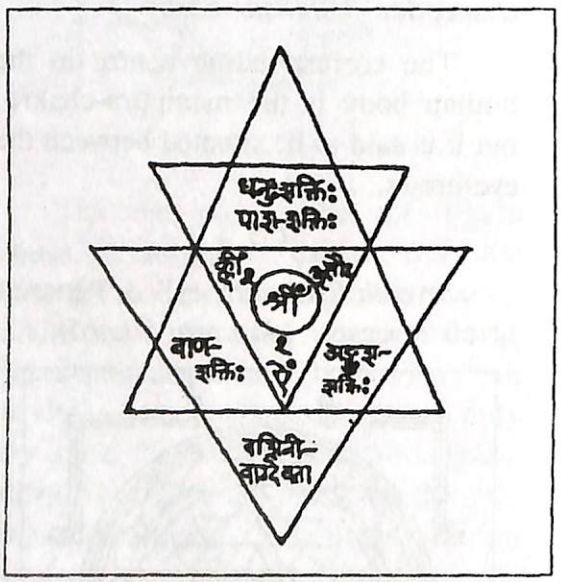
मभीतिमिष्टं च करैर्दधाना:।

नमामि रोगापहचक्रसंस्था:

शोणाम्बरालङ्कृतिवर्णमाला:।।

Its form is that of a eight-cornered figure (*ashṭa-koṇa,* also called *vasu-koṇa,* because the number of Vasus is eight). Its location is within the above enclosure and immediately outside the primary triangle.

The deity presiding over this centre is Tripura-siddhā, attended by aids who are described as 'secret' (*rahasya-yoginī*).



The eight corners represent the powers responsible for, or the expression of, the eight fundamental urges: Vaśinī ('subjugating', associated with *śita*, cold), Kāmeśī (lording over desires, *ushmā,* heat), Mohinī (causing confusion, or Modinī, causing happiness, *sukha,* happiness), Vimalā ('purifying', *duhkha,* pain), Aruṇā ('of the colour of ruddy dawn', *icchhā,* desire), Jayinī (*conquering', sattva,* wisdom), *Sarveśī* (lording over all *rajas,* activity), and Kaulinī ('of the family' also called Kaula-sundarī, *tamas,* inertia), arranged in the eight-corners of the figure from East in an anticlockwise manner. They are also described as 'deities of selfexpression' (*vāg-devatās*) who are very close to the mother-goddess (Lalithā). The number eight symbolizes the eight forms that Śiva assumes (Rudra, Bhava, Śarva, Īśāna, Paśupati, Bhīma, Ugra, Mahādeva). They are represented by the five letters of the 'pa' group and the letters 'śa' 'sha' and 'sa'. The five material elements (bhūta), mind (manas), intellect (buddhi), and egoity (ahamkāra) are symbolized here.

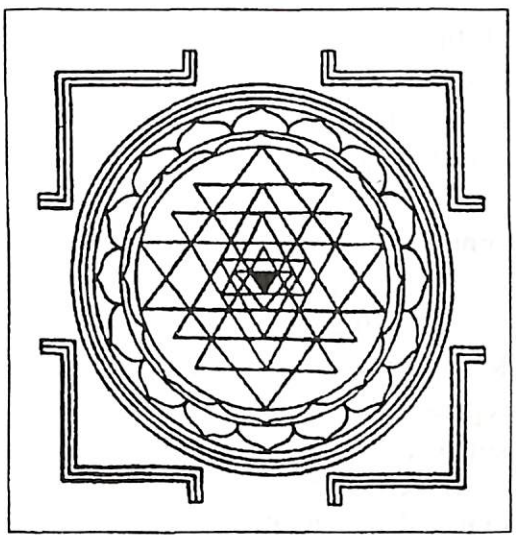
The enclosure symbolizes the first part of the third chakra, 'absorption' *saṃhāra-chakra,* denoting 'absorption-emanation' (*saṃhāra-sṛshṭi).* The corresponding area in the human body is said to be the forehead (lalāṭa), or alternately *svādhishṭhāna-chakra.*

Included in the same enclosure (in the space between this figure and the primary triangle) are four weapon-deities (*āyudha-devatā*) situated in the four directions guarding the primary triangle: Bāṇinī ('holding the arrow'), Chāpinī ('holding the bow'), Pāśinī

('holding the noose') and Aṅkuśinī ('holding the goad').

(8)

Eighth Enclosure called 'Bestower of all attainments' (*Sarvasiddhi-pradā*)



धनुः शरं चापि करैर्दधानाः

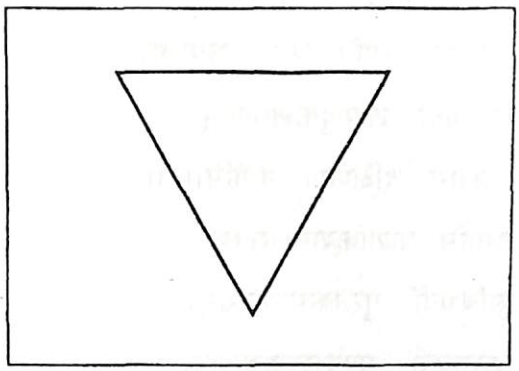
सृणिं सपाशां प्रणतोऽस्मि देवीः।

स्वस्वायुधोद्भासिकिरीटशोभा-

रुणाश्च सिद्धिप्रदचक्रसंस्थाः।।

Its form is that of a triangle with the apex facing East (*viz.*, facing the devotee) or, when drawn on paper, hanging downwards. This is the primary triangle, situated centrally and retaining an independence in structure. It is called Kāma-kalā, and is the immediate evolute of the central point (*bindu*).

The deity presiding over this enclosure is Tripurāmbā ('the mother of the triad'), attended by aids who are exceeding secrets' (*ati-rahasyayoginī*).



The three corners of the triangle represent three form of the power of the mother-goddess. Kāmeśvarī (presiding over the Kāmarūpa-pīṭha; symbolizing Moon; representing Vāmā or the Vomiter of the expressive tendency, *viz.*, Brahmā's power of creation; and standing for the unmanifest aspect of Nature, *viz.*, *avyakta-prakṛti*). In the eastern direction, Vajreśvarī (presiding over the Pūrṇāgiri-pīṭha; symbolizing Sun; representing Jyeshṭhā the first-born, *viz.*, Vishṇu's power by preservation; and standing for consciousness, *mahat*) to the right, and Bhaga-mālinī (presiding over the Jālandhara-pīṭha; symbolizing Fire; representing Raudrī or Raudra's power of dissolution; and standing for the ego, *ahaṃkāra*) to the left.

पाशांकुशाभीतिवरांश्च माध्वी-

सम्पूर्णपात्रं च करैर्दधानाम्।

रक्ताम्बराढ्यामरुणांगयष्टिम्
कामेश्वरीमग्रगतां नमामि।।१।।
पाशांकुशौ पुष्पशरेक्षुचापौ
सदाडिमं चापि करैः कपालम्।
संबिभ्रतीं शोणदुकूलवर्णाम्
वज्रेश्वरीं दक्षिणगां नमामि।।२।।
नमामि पाशांकुशमक्षसूत्रम्
संबिभ्रतीं पुस्तकमप्यजस्रम्।
कराम्बुजैः पूर्णशशाङ्कवर्णाम्।
वामाग्रसंस्थां भगमालिनीं च।।३।।

The three angles of the triangle also represent three forms of speech: paśyantī, madhyamā and vaikharī. The triangle is therefore called 'Speech-born' (*vāg-bhava*). The form of the triangle, representing the union of Śiva and Śakti, is suggested by the way in which the diphthong 'e' is written in Sanskrit. This vowel is formed by combining (*guṇa*) two vowel sounds 'a' (symbolizing Śiva) and 'i' (representing Śakti).

अकारः परमशिवः। तस्य स्त्रीसंयोग लक्षणे ङीप्। तयोः संयोगेन एकार निष्पत्तिः।

(Bhāskara-rāya)

It is interesting to note that in the Guhyasamāja tradition of the Vajrayāna cult in Tibet also the letter 'e' symbolizes the triangles of Vidyā; comprehending the three-fold liberations; voidness, wishless and signless.

The triangle is also called 'wandering between horns' (*śṛṅgāṭa*), two horns seen in the two lines that meet at the eastern corner (facing the devotee) and the horizontal line touching these two lines on top suggesting movement between them.

Regarded as the head (mastaka) of the mother-goddess, the figure is likened to *sahasrāra-chakra* in the human body. It is imagined that in the central space is situated the Uḍḍīyāna-pīṭha, the most important Tāntrik centre. The mother-goddess, thus represented is 'three-fold in residence' (symbolizing the three Tāntrik centres Kāmarūpa, Pūrṇāgiri and Jālandhara, represented by three dots arranged to suggest a triangle), and in the empty space enclosed by the three in her unmanifest (hidden) abode (*Uḍḍīyāna*). Kāmarūpa is the left-eye, Pūrṇāgiri the right-eye, and Jālandhara the point between the eye-brows; the three units also symbolize the three fundamental tendencies of existence: desire (*icchā*), knowledge (*jñāna*) and activity (*kriyā*). Tripurā suggests not only the composite character, but the unitary basis.

This centre symbolizes the second part of the third chakra of absorption (saṁhāra), denoting 'absorption-preservation' (*saṃhārasthiti*).

The primary triangle, when taken to represent the iconic form of Lalitā (Rāja-rājeśvarī), the eight-cornered figure surrounding the triangle suggests

the five basic elements of phenomenal existence (*tanmātra:* earth, water, fire air and ākāśa), symbolized by the five arrows of flowers (*pañcha-bāṇa*, which is also the symbol of *Kāma*), passion (rāga) symbolized by the noose (*pāśa*); aversion (*dvesha*), symbolized by the goad (*aṇkuśa*); and mind (*manas*) symbolized by the sugar-cane stalk (*ikshu-daṇḍa*), all of which are held by the deity.

The primary triangle is white in colour, signifying pure sattva.

(9)

Ninth Enclosure, called 'Filled with all bliss' (*sarvānanda-maya*).

शृंगारपीठोज्ज्वलिताङ्गयष्टिम्

शिवाङ्कमासाद्य समुल्लसन्तीम्।

चिच्चन्द्रबिम्बप्रसृतप्रकर्ष-

सुधारसास्वादनसम्प्रमत्ताम्।।

Although called an 'enclosure', it is actually the point (*bindu*) which is central to the primary triangle (and to the whole pattern of Śrīchakra). In fact, the primary triangle is merely the manifest form of the central point. The point is the actual *maṇḍala* or the abstract Uḍḍīyāna-pīṭha in which the three puras over which the goddess presides are the three vital channels, iḍā, pingalā and sushumṇā, representing the three powers: ichchā-śakti, jñāna-śakti and kriyā-śakti; and three bījāksharas of Vāgīśvari, Kāmeśi and Śiva-dūti. The mother-goddess resides here (*bindumaṇḍala-vāsinī, mahoḍ-yāṇapīṭhasthā).*

The deity that presides over this point-region (*baindava-sthāna*) is Tripura-sundarī, Lalitā, Kāmakalā, Parā-bhaṭṭārikā, Mahā-kāmeśvarī or Śrī-vidyā. She is the empress of the entire kingdom of Śrīchakra (Śrīchakra-rāja-rājeśvarī). The aids that attend on her here are 'secret beyond all secrets' (*parāpara-rahasya yoginī*). This centre is red colour, for it represents the deliberation of Śakti (*vimarśā*), primordial spurt of activity (*rajo-guṇa*), upon the foundational consciousness that is Śiva (*prakāśa*). The three guṇas have their characteristic colours; sattva is white, rajas red and tamas black. The centre thus is the 'field of deliberation', which is the indissoluble union of the subjective and objective counterparts of experience, the 'I' and the 'This', *viz.*, Śiva and Śakti.

वेदकवेद्ययोः अहंतेदंतयोः शक्तिशक्त्योः

अभेदैव विमर्शाभूमिरेव बिन्दुचक्रमिति ज्ञेयम्।

(cf. *Rudra-yāmala,* 6, 49)

In actuality, the central point is composed of three dots (or drops, *bindu-traya*), or three 'fires': (a) Moon (*soma*), red in colour, representing the *iḍā* channel (or the left channel in the human constitution); (b) Sun (*sūrya*), white in colour, representing the *piṇgalā* (or the right vital channel;

(c) and Fire (*vahni, agni*), of mixed colour and representing the central vital channel *sushumṇā.*

The three dots are arranged in the form of a triangle.

The top dot symbolizes the head of the deity as also the sign in Sanskrit for the unmodified nasal or *anusvāra,* 'ṃ', and the pair of dots at the bottom symbolizes the breasts of the mother-goddess, and also the sign for the unmodified sibiliant or *visarga,* which also means 'creation', 'emanation', 'projection'. The two sounds are interesting; while producing the sound *ṁ* (the unmodified or neutral nasal), we close the two lips together and the sound goes inward; while producing the other sound ('h' unmodified sibilant) we part the lips, and the sound goes out. The former illustrates the acts of 'gathering up' (*saṃhāra*) while the latter 'emanation' (*sṛshṭi*). The idea of 'emission' in visarga is as old as *Taittīriya-brāhmaṇa,* 3 (Bhāvano-panishat, 27). The one central point becoming three is an act of 'swelling' (*ucchūna*). This is how the central point becomes the primary triangle in Śrīchakra.

The centre symbolizes the final part of the third chakra, of 'absorption' (saṃhāra) denoting 'absorption-absorption' (*saṃhāra-saṃhāra*). It is because of the complete absorption of the phenomenal projections into the very self of the mother-goddess and utter freedom from duality, the center bears the name 'filled with all bliss'.

सदानन्दपूर्णा स्वात्मैव परा देवता।

(*Bhāvanopanishat,* 27).

Bliss is defined as 'resting in oneself' (*svarūpa-pratishṭhā*). In the human constitution. It corresponds to the central outlet within he *sahasrāra-chakra, viz, brahmarandhra.*

Complete absorption is another term for entirety (*samastha, samaṣhṭ ī*). That is why the mantra for the form of the divinity at this center is:

हूँ श्री समस्तां मूलविद्यां औड्डीयानपीठे

श्रीमहात्रिपुरसुन्दरी

देवीश्रीपादुकां पूजयामि नमः।

प्राकट्यगुप्तास्तरवाच्यगुप्ताः

सत्सम्प्रदायाः कुलकौलदेव्यः।

निगर्भनामा च रहस्यनामा

परापराख्यातिरहस्यनामा।।१।।

ताभिश्च सर्वाभिरुपास्यमानाम्

त्रैलोक्यसौभाग्यनिधिं वरेण्याम्।

आराधये वारिरुहोपरिस्थाम्

विद्युल्लताभास्वरदेहकान्तिम्।।२।।

पुरां पुरेशीं पुरसुन्दरीं च

पुरस्य वासां पुरलक्ष्मिदेवीम्।

पुरस्य मालां पुरसिद्धिमम्बाम्।

त्वां चक्रदेवीं त्रिपुरां नतोऽस्मि।।३।।

The central point is the supreme and transcendental (parā), identical with Ṛta, ātman, Brahman and sacchidānanda. It is the point of consciousness (samvid-bindu), also called manonmanī (beyond mind). It is the first cause of all. This evolves into a triangle, which represents the three powers (icchhā, jñāna, kriyā), the three kūṭas (Vāgbhava, Kāmarāja and Śakti), the three sounds (paśyantī, madhyamā and vaikharī), and the three principles of existence (sun, moon and fire). The triangle comes out of the central point, like sun-rays out of the sun.

Chapter Four
MANTRA RAHASYA

1. THE SYMBOLISM OF ŚRĪ-CHAKRA

One of the most intersting, if also intriguing, aspects of the Indian thought pertains to the philosophy of language. The raw materials of language are the sound-units that constitute the alphabet. Called in Sanskrit 'aksha-mālā' (the rosary of letters from 'a' to 'ksha') or varṇamālā (group of letters, 51 in number called 'mātṛkās'). While Sanskrit grammar recognizes only 48 phonemes, mantra-śāstra adds also the cerebral 'la' and the conjunct sound 'ksha'. In Sanskrit alphabet there are 16 vowels, and 33 consonants. The first letter (a) is Śiva while the last letter (ha). is Śakti. Together they constitute 'aham' (ahamtā), which is expressive of the supreme reality. The first letter is crystal-coloured, while the last letter is red. The vowels from the short 'a' to the unmodified nasal 'm', fifteen or sixteen in number, are regarded as the 'male' principle (Śiva), the foundational and contentless consciousness. From five of them *a* (अ), i (इ), o (ओ), ṛ (ऋ) and lṛ (ऌ), five groups of consonants (*viz.*, guttarals beginning with *ka* (क), palatals beginning with *cha* (च), cerebrals or unguals beginning with *ṭa* (ट), dentals beginning with *ta* (त), and labials beginning with *pa* (प) evolve.

The five consonants beginning with *ka* (क) represent the five primary forms of matter (the *mahābhūtas, viz.*, earth, water, fire, air and *ākāśa*). The five consonants of the *cha* (च) group represent the pure and bare condition of the same five forms (*tan-māntras*). The five consoants of the *ṭa* (ट) group are symbolic of the five organs of action (*viz;* speech, prehension, locomotion, excretion, and reproduction); the five consonants of the *ta* (त) group represent five sense-organs (visual, auditory, olfactory, gustatory and tactual). The five consonants of the *pa* (प) group stand for mind (*manas),* ego (*ahaṃkāra*), individualized consciousness (*buddhi*), the feminine principle of action, change and growth (*prakṛti*), and the masculine principle of undifferentiated but inspiring consciousness (*purusha*). Thus these twenty-five consonants represent the twenty-five principles of existence (*tattvas*).

The other consonants are evolved from these five consonants: the liquid *ya* (य) and the sibilant *śa* (श) from *cha* (च); the liquid *la* (ल) and the sibilant

sa (स) from *ta* (त); the liquid *va* (व) from *ta* (त) and *pa* (प) together; and the soft breathing *ha* (ह) from the unmodified sibiliant at the end of vowel group (*visarga*). The four consonants *ya* (य), *ra* (र), *la* (ल) and *va* (व) represent the principles of attachment (*rāga),* wisdom (*vidyā*), *kalā* and *māyā;* and the four consonants *śa* (श), *sha* (ष), *sa* (स), *ha* (ह) represent the principles *mahāmāyā, śuddhavidyā, īśvara* and *sadāśiva.* Altogether, there are fifty letter (15 vowels and 35 consonants), and they exhaust the universe of existence and experience, of appearance and reality, of the empirical and the transcendental orders.

The universe bound by the dimension of its unmanifest origin (*Śiva*) on the one hand, and by the dimension of its manifest passing out and absorption (*Śakti*) on the other hand, are illustrated by the letters of the alphabet beginning with *a* (अ)and ending with *ha* (ह). As indicated earlier the initial letter stands for the 'manifesting consciousness' (*prakāśa*) of Śiva and the final letter for the 'reviewing energy' (*vimarśā*) of Śakti.

अकार: सर्ववर्णाग्र: प्रकाश:परम: शिव:।

हकारोऽन्त्य: कलारूपो विमर्शाख्य: प्रकीर्तित:।।

अतोऽकार-हकाराभ्यां अहमित्त्यपृथक्तया।

प्रपञ्चं शिवशक्तिभ्यां क्रोडीकृत्य प्रकाशते।।

The former is the 'origin' (*mūla*), while the latter is 'nature' (*prakṛti*). The universe, thus, is a play of the 'original nature' (*prakṛti*). The universe, thus, is a play of the 'original nature' (*mūla-prakṛti*), which is the mother-goddess (*mātā*). The letters of the alphabet, signifying the several forms of this 'original nature', are thus called 'mother-like' (*māṭrkās, mātā-iva*).

The Sanskrit word formed by the initial vowel '*a*' (अ) and the final consonant *ha* (ह) surmounted with the unmodified nasal (*ṁ*) means egoity ('I'), which pervades the entire world of experiencing and expressive living beings. It is important to note that the terminal consonant *ha* (ह) is associated with the last of the vowels, *ṁ,* thus suggesting the reassertion of *prakāśa* element. The symbolism of aham ('I') would therefore be Śiva-Śakti-Śiva. In fact, the entire group of fifteen vowels beginning with the soft '*a*' and ending with the unmodified nasal (*anusvāra, ṁ*) is counted as one principle, the first tattva.

In Śrīvidyā ideology, there is no disparate existence of signifying sound (*vāchaka*) and the signified object (*vāchya*); and the expressing consciousness and the expressed energy are fundamentally one. The universe of experience, therefore, is nothing other than the expressive sounds that contitute the alphabet (*viśvam vidyābhinnam*). The thirtysix letters

(the sixteen vowels taken as one, and the consonants 35) of the alphabet correspond to the thirtysix principles (*tattvas*) that underlie the constitution and function of the universe. The thirty-seventh principle (actually transcending the other principles, *tattvātīta*) is involved in an unmanifest manner for it is the necessary ground for the principles which are manifest in the universe (cf. *Varivasyā-rahasya*. 2).

The consonants by themselves are impossible to meaningfully vocalize without the aid of vowels. The consonants are accommodated in the alphabet are, therefore, invariably associated with, in fact dependent upon, vowels (like *ka, la* etc), as Śakti on Śiva. The vowels are said to provide power (*śakti*) to the consonants, which are in the nature of mere seeds (*bīja*).

Cf. ककारादि क्षकारान्ता वर्णास्ते
शिवरुपिण:।
अकारादि विसर्गान्ता स्वरा:
षोडश शक्तय:।।
शिवशक्तिमया वर्णा: शब्दार्थप्रतिपादका:।
शिव: स्वरपराधीनो न स्वतन्त्र: कदाप्यसौ।।

(*Mātṛkā-maṇḍala*)

देवता मातृका देवी बीजं व्यञ्जनसञ्चयं।
शक्तयस्तु स्वरा देवि षडङ्गन्यासमाचरेत्।।

(Jñānārṇava)

समस्त मातृकायातु हला बीजानि शक्तय:।
स्वरा: स्यु: परमेशानि जात्या व्यक्ति तु कीलक:।।
अनिर्वाच्यतां हलां स्वरसंयोगेन सुवाच्यतां

etc. (Uttara-tantra)

To transform these ordinary letters into the 'mother-like' (*mātṛkā*) condition, the composite vowel-power along with the thirtyseventh sound (corresponding to the unmanifest but ever present *tattvātīta*) is added. Technically, this additive detail is called 'the moon and the point' (*chandra-bindu*), the moon signifying the collective power of fifteen vowels tending towards the final unmodified nasal, and the point (dot) suggesting the thirty-seventh principle. Moon's parallelism with fifteen vowels taken collectively is derived from the fact the moon has fifteen phases (*tithi*) during each fortnight, the sixteenth phase being transcendental and unchanging.

नित्यास्तिथ्याकारास्तिथयश्च
शिवशक्तिसमासाकारा:।।

(*Kāma-kalāvilāsa*. 17)

cf. also

दर्शाद्या: पौर्णिमान्ताश्च
कला: पञ्चदशैव तु।
षोडशी तु कला ज्ञेया सच्चिदानन्दरूपिणी।।

Śiva is likened to the moon's digit

that is visible (darśākhyā chāndrī kalā), and Śakti to the digits that make the moon visible (dṛishṭākhyā kalā) cf. comm. on *Saundarya-laharī,* 1.

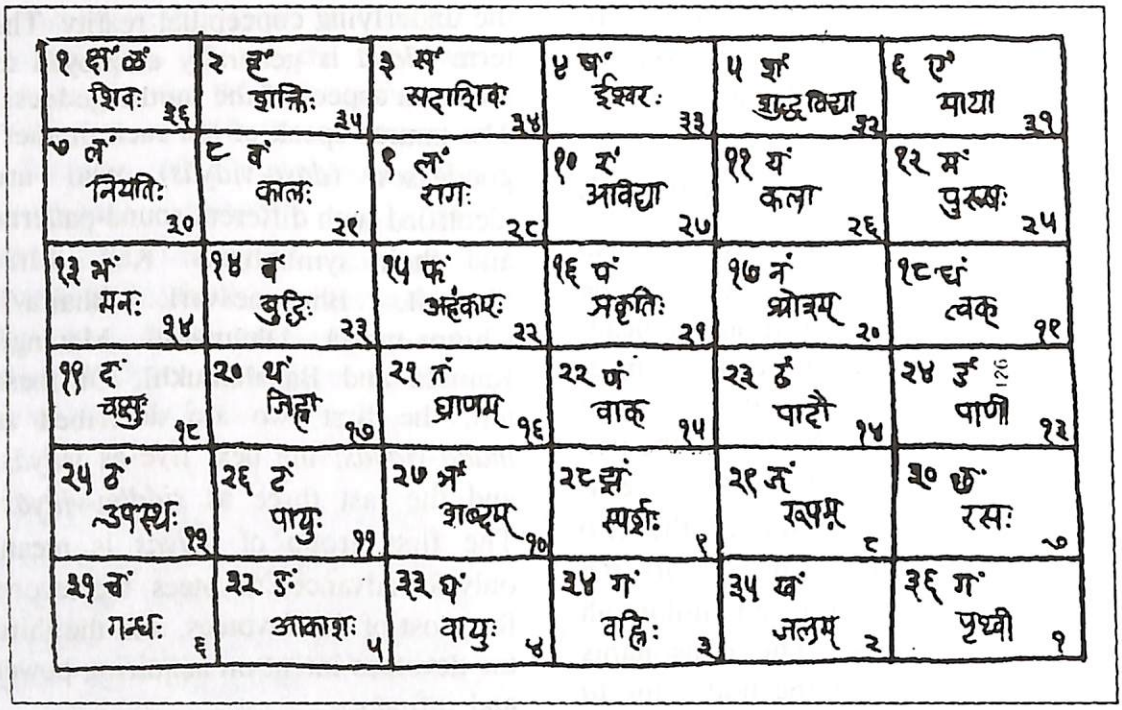
- (Aruṇāmodinī)

The letter of the alphabet are also identified with various aspects of the divinity. The vowels constitute the head, *a* and *ā* the back of the head and face; *i* and ī the two eyes; *u* and *ū* the ears; the *ṛ* and *ṝ* nostrils, *ḷ* and *ḷṝ* the two cheeks; *e* and *ai* the two sets of teeth, upper and lower; *o* and *au* the two lips; the unmodified nasal (*ṁ*) the tongue, and the unmodified sibilant ah (*visarga*), the neck. The consonants constitute the rest of the body; the *ṭa* group and the *ta*-group feet; *pa* and *pha* the two arm-pits; *ba, bha* and *ma* tactile sensations, navel and heart. The other consonants are vital currents inside the body.

VIDYĀ

The articulated awareness in the form of sounds meant to obtain, crystallize and communicate knowledge concerning the most fundamental principles governing the universe, is the Tāntrik lore designated as *Vidyā.* It consists essentially of individual letters of the alphabet, and specific sounds when articulated. *Vidyā* thus means not only verbal knowldge, but the underlying conceptual reality. The term *Vidyā* is generally employed to mean an aspect of the mothergoddess. The tantras speak of ten such mother-goddesses (*daśa-vidyās*) who are identified with different sound-patterns and their symbolisms: Kālī, Tārā, Shoḍaśī, Bhuvaneśvarī, Bhairavī, Chinna-mastā, Dhūmavatī, Mātaṅgī, Kamalā and Bagalāmukhī. Of these ten, the first two are described as *mahā-vidyās,* the next five as *vidyās,* and the last three as *siddha-vidyās.* The first group of *vidyās* is meant only for advanced devotees, the second for most of the devotees, and the third for devotees intent on acquiring power and influence.

The third of these *Vidyās* is known as *Śrī-vidyā,* also known as *Shoḍaśi,* because the *mantra* of this mother-goddess consists of sixteen letters with the addition of the sacred seed-syllable 'Śrī'. A variant of this *mantra,* however, comprises only of fifteen letters (with the omission of the terminal Śrī), known as *pañchadaśī.* This *vidyā* is a peculiar arrangement of letters (vowels and consonants) in three units, which signify the thirty-six (in *pañchadaśī,* or thirty seven in *shoḍaśī*) principles that we have mentioned already. That it is the verbal formulation of the visual Śrichakra will be discussed later.



2. PAÑCHADAŚĪ AND SHOḌAŚĪ

The universe of fifty letters (*māṭrkā-chakra*) is accommodated in the rays of light (*kalā*) which sustain the universe; the vowels are the 16 aspects of the Moon (15 for the nights of the fortnight, and the transcendental asepct which is beyond change), the consonants from *ka* till bha are the 24 aspects of the Sun; and the consonants from *ma* till the last are ten aspects of Fire.

षोडशेन्दोः कला भानोर्द्विर्द्वादश दशानले।
सा पञ्चाशत्कला ज्ञेया मातृकाचक्ररूपिणी।।

Thus the *māṭrkā-chakra* comprises of three fields (*tri-purā*), three types (*tri-vidhā*), or three parts (*tri-khaṇḍā*). Hence the mothergoddess who symbolizes this triad is Tripurā. She also signifies the three powers that confirm her presence: the power of cognition, the power of action, and the power of intention.

त्रिपुरा त्रिविधा देवी ब्रह्मविष्णवीशरुपिणी।
ज्ञानशक्तिः क्रियाशक्तिरिच्छाशक्त्यात्मिका प्रिये।।

(Vāmakeśvara-tantra)

In her aspects as the power of cognition, she is designated as Vāgīśvarī (the field being called *Vāgbhava-chakra*); in her aspect as the power of action, she is Kāmeśvarī (the field being called *Kāmarāja chakra);* and in her aspect as the power of intentions she is Paraśakti (the field being called *Śakti-chakra*).

वागीश्वरी ज्ञानशक्तिर्वाग्भवे मोक्षरुपिणी।
कामराजे क्रियाशक्तिः कामेश्वरी कामारूपिणी।
शक्तिबीजे परशक्तिः कामेश्वरी कामरूपिणी।
एवं देवी त्र्यक्षरी तु महात्रिपुरसुन्दरी।।

In the iconic representation of the mother-goddess, the first field (Moon) is regarded as her head, the second (Sun) as her torso; and fields are fifteen 'mother-like' letters, which are collectively called pañchadaśī. Pañchadaśī (or Shoḍaśī, with the addition of another seed-letter *Śrī*) is not merely the *mantra* of the mother-goddess; it is itself the mother-goddess, even as the ninefold *yantra* is itself the body of the mother-goddess. The origin of the mantra is traced back to the *Śāṅkhāyana-Śruti*.

The tradition that advocates the use of this *mantra* mentions twelve poineers: Manu, Chandra, Kubera, Lopāmudrā, Manmatha (Kāma), Agastya, Nandi, Sūrya, Vishṇu, Skanda, Śiva and Durvāsa (Krodhabhaṭ ṭāraka). Many of these names do not suggest historical persons, except Lopāmudrā, Agastya and Durvāsa. Different versions of the same mantra are said to have been taught by others like Dharma-rāja, Agni, Nāgarāja, Budha, Brahmā, Īśāna, Rati (wife or Kāma), Jīva and Varuna.

(cf. *Śrīvidyārṇava-tantra,* 7, section on 'Śrī-vidyāyāh bhedānāmuddhārah', pp. 114-115.)

These versions are extant, but they are not in vogue. The only versions that popularly prevail are those associated with Agastya ('Kādi version') and his wife Lopāmudrā ('Hādi' version). All versions alike take the hymn in Śāṅkhāyana-śruti as their common authority.

(cf. 'Prakāśa' on *Varivasyārahasya*).

The following hymn is cited as the mnemonic description of the mantra:

The explanation of the word used:

कामों योनिः कमला वज्रपाणिर्गुहा हसा मातरिश्वाभ्रमिन्द्रः।

पुनर्गुहा सकला माया च पुरूच्येषा विश्वमाताऽऽदिविद्या।।

कामः (Eros) = क; योनिः (Source) - ए; कमला (goddess) = ई; वज्रपाणिः (Indra) = ल, गुहा (Skanda) = ह्रीं।। हसा = हस; मातरिश्वा (air) = क; अभ्रं (Sky) = ह; इन्द्रः = ल; again गुहा = ह्रीं; सकला = स क ल; माया = ह्रीं

The hymn cited produces this mantra of fifteen letters in three groups, known as *kūṭas* (peaks) or *khaṇḍas* (sections).

(1) क ए ई ल। ह्रीं।

(2) ह स क ह ल। ह्रीं।

(3) स क ल। ह्रीं।

This version, which begins the *mantra* with the letter *ka* is known as 'kādi-vidyā' ('the formula commencing with *ka*'). There is another version, which omits some letters and gives letters in a slightly different order:

(1) ह स क ल। ह्रीं

(2) ह स क ह ल। ह्रीं

(3) स क ल। ह्रीं

This alternate version commences the *mantra* with the letter *ha* and is therefore known as 'hādividyā' (the formula commencing with *ha*). The former tradition, said to have been promulgated by Kāma (Eros), is ascribed to a line of teachers: Paramaśiva, Durvāsa, Hayagrīva and Agastya; an it is more popular all over the country than the other one. *Tantra-rāja-tantra* and *Vāmakeśvara-tantra are* its chief authorities. The latter tradition goes back to Lopāmudrā, wife of the sage Agastya, and was prevalent in Kerala. The main text on which this tradition relies is *Tripuropanishat*. There is a belief that the 'Kādi' tradition is not only earlier, but more important.

कादेः पश्चादेव हादेरुद्धारः।

There are several other versions of the *mantra,* depending upon the main import that is sought to be projected. That a group of five version,s known as *pañcha-sundarī,* was prevalent at one time has been mentioned in some medieval texts:

1. Verbal communication (*bhāshā*):

   ह क ल स। ह्रीं। क ह ल स। ह्री।

   क ल स ह। ह्रीं।।

2. Emanation (*sṛshṭi*):

   ह स क ल। ह्रीं। ह ल क ह स। ह्रीं।

   स क ल। ह्रीं।।

3. Preservation (*sthiti*):

   ह ल क स। ह्रीं। क स ह ल। ह्रीं।

   क ह स ल। ह्रीं।।

4. Absorption (*saṃhṛti*):

   ह ल क स। ह्रीं। क स ह ल। ह्रीं।

   ह ह क ल। ह्रीं।।

5. Indeterminate state (*nirākhyā*):

   ल क स। ह्रीं। स ह क ल। ह्रीं।

   ह स स ह क। ह्रीं।।

Another version, designed to gather up thoughts and make the mind inoperative in the normal framework, but active in the spiritual practice (unmanī) has been mentioned.

क ए ई ल। ह्रीं। ह क ह ल। ह्रीं।

ह स क ल। ह्रीं।

Only two among the versions, however, have been in vogue among the general run of practitioners: 'kādī' and 'hādi'. As pointed out earlier, the difference between two versions is mainly in the number of effective letters used. When the repetitions of the letters are not counted, the 'kādi' version has seven letters (क ए ई ल ह्रीं ह स), while 'hādi' has only five (ह स क ल ह्रीं). The latter omits two letters ए and ई, both of which are held as very important in the 'kādi' tradition. That is why, the 'kādi' tradition, adopted by one of the most important among the texts of Śrīvidyā, *viz., Lalitā triśatī-stotra,* is held in high esteem:

तत्र कादिर्यथा परा।।

There is another view which emphasizes the primacy of one or the other of the three units in the fifteen-lettered mantra. The view known as *kālī-krama* (also called *kuṇḍalī-krama*) begins the *mantra* with the unit क ए ई ल। ह्रीं। (and hence designated *kādi-vidyā*); it underlines the sattva (benevolent, knowledege-oriented) aspect of the mother-goddess. In terms of the pañcha-sandhyā ritual, the mantra is worshipped as Kāma-kalā-kālī at dawn, as Bhuvaneśvarī at noon, as Chāmuṇḍā at dusk, as Samayakubjikā at night, and as Kādipañchadaśī at midnight. This is prescribed as most suitable for householders.

The view known as *Tārā-krama* (also called *samavarodhinī-krama*) begins the mantra with the unit, स क ल। ह्रीं। (and hence *sādi-vidyā*), emphasizing the *rajas* (dynamic, action-oriented) aspect of the mother goddess. In the *pañcha-sandhyā* ritual, she is worshipped as Dakshiṇākālī (or Aniruddhā-sarasvatī) at dawn, as Tārā at noon, as Bālā at dusk, as Jñāna-sarasvatī at night, and as Sādipañchadaśī at midnight.

The third view known as *Sundarī-krama* (also called *Haṃsakrama*) begins the mantra with the unit ह स क ह ल। ह्रीं। (and hence *hādividyā*), and emphasizes the tamas (malevolent, ignorance-oriented) aspect of the mother-goddess, who is worshipped as Ādya-kālī at dawn, Tārā at noon,

Chinna-mastā at dusk, Bagalā-mukhī at night, and Hādipañchadaśī at midnight. The last one is said to be suitable only for those engaged in black magic, sorcery and such other evil mechanizations. Householders are forbidden to adopt either the Tārā-krama or the Sundarīkrama.

षोडशार्णा परा विद्या श्रीविद्येत्यभिधीयते।

Jñānārṇava, 24,28

cf. also Siddha-yāmala

कामो माया रामा बाला त्रिकूटा च भगाङ्कुशी।
काली कामकला कूर्चः सर्वादौ प्रणवः प्रिये।
श्रीमहाषोडशीयं च या ख्याता भुवनत्रये।
ज्ञानेन मृत्युहा सर्वाम्नायैर्नमस्कृता।

What has been said till now refers to the fifteen-lettered mantra of *Śrī-vidyā* known as *pañcha-daśī*. But an older tradition speaks of 'Shoḍasī' (the *mantra* with sixteen letters, figuratively described as 'the girl of sixteen') as the real Śrī-vidyā. It is not only praised as the best of *vidyās,* but great secrecy is attached to it: 'Do not impart to the undeserving this sixteen-lettered lore, even if you are threatened with death. This lore must be guarded as a great secret like one's private part. When the devotee's mind becomes absorbed in the feet of the *guru,* like salt is water, it is only then the great *vidyā* is to be communciated to him, out of compassion'.

न देया षोडशार्णा हि प्राणैः कण्ठगतैरपि।
गोपितव्या महाविद्या स्वयोनिरिव पार्वति।
उदके लवणं लीनं यथा भवति शैलजे।
मनो भवति विलीनं पादयोः श्रीगुरोः प्रिये।
तदा देया महाविद्या कृपया षोडशाक्षरी।
राज्यं देयं शिरो देयं न देया षोडशाक्षरी।

(ibid. 68-69:)

This lore is said to be the hidden import of the all the Vedas, (ibid. 68-69) Śāstras, purāṇas and the *yāmalas.*

वेदशास्त्रपुराणेषु यामलेष्वपि गुप्ता
षोडशार्णा etc.

(ibid. 64)

But the *shoḍaśī* is substantially the same as *pañchadaśī,* using the same letters in the same order, but adding the seed-syllable of prosperity 'Śrīṃ' at the end. The form it would take would be (shoḍaśakharī, śrībījāvasāyinī-pañchadaśyaiva).

ओं। क ए ई ल। ह्रीं। ह स क स ल। ह्रीं। स क ल। ह्रीं। श्रीं।।

But then, the nature of the *mantra* would significantly alter. Instead of the three units (*khaṇḍas*) of the *pañchadaśī,* we have here four units, 'Śrīṃ' itself constituting the fourth unit, called 'transcendental unit' (*turīya-khaṇḍa*). In the *pañchadaśī* the transcendental form is said to be subtle or unmanifest, whereas in the *shoḍaśī* it becomes explicit:

पञ्चदश्यां तुरीयस्वरूपा पञ्चदशी
सूक्ष्मरूपेण विराजते।

Thus instead of the thirty-six *tattvas* expressed in the *pañchadaśī,* the *shoḍaśī* speaks of the thirtyseventh *tattva* beyond *tattvas* also.

(cf. *Kamakalāvilāsa,* 18, shaṭ trimśat-tattvātmatattvātitā tu kevalā vidyā).

The expression 'Śrīvidyā' refers to the importance of this ulṭimate but pervasive principle represented by the syllable 'Śrī'.

The mother-goddess has only fifteen aspects, corresponding to the fifteen phases of the moon in the fortnight; but the sixteenth aspect that the *shoḍaśī* includes is pervasive in all the phases, and is verily the entirety of the mother-goddess, in her natural aspect of pure existence, consciousness, and bliss:

दर्शाद्या: पूर्णिमान्ता पञ्चदशैव तु।
षोडशी तु कला ज्ञेया सच्चिदानंदरुपिणी।।

Subhagodaya.

Pañchadaśī also enumerates this as the transcendental aspect (*turīyakūṭa*), but more by implication than by explicit statement. The explanations of the *mantra* of fifteen letters always reckon four units, the fourth, however, not including any letters of the *mantra.*

There are also extensions of *pañchadaśī* like the ones into the seventeen-lettered *mantra* (*saptadaśa-vidyā*), with, at the end, *haṃsa* in Rudra-yāmala; into the eighteen-lettered *kāmarājaashṭādaśa-vidya* with the initial addition of *aiṁ* in the first unit, *hrīṁ* in the second, and *śrīṁ* in the third (ऐं क ए ल ह। ह्रीं। ह्रीं ह स क ह ल। ह्रीं। श्री स कल। ह्रीं।); into the twenty-one lettered mantra in *Siddha-yāmala* (क ए ई ल। ह्रीं। ह स क ह ल। ह्रीं। स क ल। ह्रीं। स्त्री ऐं क्रों क्रीं ल्कां। हूं।।) and into the thirty-seven lettered *para-vidyā:*

ओं। ऐं क्लीं सौ:। क ए ल ह ह्रीं।
सौ: क्लीं ऐं।
ओं। ऐं क्लीं सौ:। क स क ह ल ह्रीं।
सौ: क्लीं ऐं।
ओं। ऐं क्लीं सौ:। स क ल। ह्रीं।
सौ: क्लीं ऐं। ओं।

There is also a *mahā-shoḍaśī*

with 28 letters: eight seed-syllables, *pañchadaśī* (15 letters) and the first five seed-syllables in the reverse (*viloma*) order.

In all these instances, the basic structure is that of *pañchadaśī,* and care is always taken to group the letters and other seed-syllables into three explicit units, with the fourth unit either spelt out, or implied. Even when absent or undefined, the fourth unit it is that endows unitary significance to the mantra. The three explicit units are like unto the body of the mother-goddess (*"mūla-kūṭa-traya-kalevarā", Lalitāsahasranāma*), while the implicit fourth is here very self. Seed-syllables like *aiṁ, klīṁ* a *śrīṁ* emphasize this fourth unit, which is regarded as 'secret' (*rahasya*).

Bhāskara-rāya, the most revered authority on the Śrīvidyā tradition, declares that all those who merely know how to articulate the mantra without understanding the meaning thereof are like donkeys carrying loads of sandal-wood; utterence of words without a knowledge of their import will not tend to any accomplishment, even as ghee poured on the ashes will not help light a fire'. (*Varivasyā-rahasya,* 2, 54 and 59). And he suggests that meanings are manifold: general sense, traditional import, secret teaching, practical import, etymological meaning, explanations based on word-power, total meaning etc. "In short, there are as many meanings as there are letters in the *pañchadaśī" (ibid. 59*).

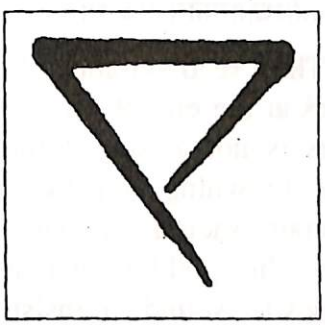
Broadly, however, meanings are two-fold: (1) explanations of the essential symbolism and verbal imagery involved; and (2) communications of practical significance, meant to guide the devotee. The latter are, of course, beyond the scope of this (or any other) book. The former is both elaborate and diffuse; and much of the imagery has now become obsolete. Works of comparatively recent origin which seek to offer symbolic explanations for the *mantra* can be forbiddingly complex, abounding in flights of imagination (like *Tri-kāṇḍa-sārārtha-bodhinī, Śrī vidyā-saṇketa-bhāshya* and *Pañchadaśī-rahasya-vivarṇa*). But works of celebrated writers like Gauḍapāda, Lolla-Lakshmīdhara, Bhāskar-rāya and Gīrvāṇendrasarasvatī attempt to present the traditional view-point that it is the primal symbolism (*ādi-vidyā*) which provided the inspiration for the Vedas and the rest of religious and philosophical lore in the country ('sarva-veda-śāstrāṇam api kāraṇa-bhūtā'). There may be some truth in the argument that this symbolism goes back to hoary antiquity.

Pañchadaśī has, as has often been mentioned earlier, fifteen letters arranged in three units (*khaṇḍas* or *kūṭas*). The first unit is called *Vāgbhava-kūṭa* and contains five letters.

The first letter, guttaral *ka,* stands for Kāmeśvara, the higher principle that governs our intentions and desires; it stands for the field of waking life, where the sense-organs and mind are transacting with the phenomenal world outside (*jāgradabhimāni-viśvah*). The letter is explained as derived from the root whichmeans 'to illumine' (*kan dīptau*); and in this sense, it is the principle of consciouness (*buddhi*). It is also the vital principle in the human constitution, and it is the symbol of Self:

ककारस्य आत्मवाचित्वात्।

Finally, *ka* is said to represent 'kāma', the cosmic urge to find expression and satisfaction, or Brahmā the creator. The consonant ka is actually a union of the sound क् with vowel अ (Śiva-Śakti).



This is an important letter, as it occurs thrice in the *mantra.* It is said that it suggests three kinds of devotees (*upāsakas*): 'sakala' (impure, inferior, believing only in actions), 'pralayākala' (mixed, midling, believing in actions as well as knowledge), and 'vijñāna-kevala' (pure, superior, believing in knowledge only).

cf. *Svacchanda-saṇgraha:*

अशुद्ध शुद्धमिश्राणां प्रमातृणां परं वपुः।
क्रोधीशत्रितये तस्य विद्यास्थेन प्रकाश्यते।।

The second letter is *e,* which, stands for the feminine counterpart of the above, Kāmeśvarī or Lakshmī. The symbol ए, which resembles a triangle when written in Sanskrit, typically stands for the mothergoddess as the source of all things.

यदेकादशमेकारं बीजं कोणत्रयात्मकम्।

(*Chatuh-śatī*)

also उद्धोलः कामरूपश्च एकारश्च त्रिकोणकः।

(*Mātṛkā-kośa*)

It is derived from the root which means 'to remember' (*īk smaraṇe*), and represents the dream state, where the mind is dynamic (*svapnābhimānī taijasah*). If क is Brahmā, ए is the power of Brahmā to manifest, express and denote (Bhārati).

The central point (*bindu*) enclosed in a triangle (*trikoṇa*), which signifies the consonant क followed by the vowel ए, symbolizes the union of Śiva and Śakti which is responsible for the emanation, preservation and dissolution of the phenomenal world, as suggested in the opening verse of *Saundarya-*

laharī. The former (Śiva) is represented by one half of the *yantra* (composed of four triangles), while the latter (Śakti) is represented by the other half (composed of five triangles). Together they bring about all the nine enclosures that go to constitute the whole *yantra*.

त्रिकोणरूपी शक्तिर्बिन्दुरूपः शिवः स्वयम्।
अविनाभावासम्बन्धस्तस्माद्बिन्दुत्रिकोणयोः।
उभयस्यास्य देवस्य विग्रहे यन्त्रकल्पना।
विना यन्त्रेण चेत्पूजा देवता न प्रसीदति।।

There is also an explanation that Śiva represents the Vedāntic Absolute (*avikṛta-chaitanya, brahman*) and Śakti the power of *māyā*, the union of the two being responsible for the world (*Padārtha-chandrikā on Saundarya-laharī, 1*). In the Sāṃkhyam framwork, the union of Purusha and Prakṛti is the corresponding ideology. The central point (*bindu*) is in poetic imagery styled as the 'ocean of ambrosia' (*sudhāsindhu*), within the 'abode of the wish-fulfilling crystal (*chintāmaṇigṛha*), viz., the triangle, surrounded by the nīpa-trees (*viz.*, the lines of the *yantra*) (*Diṇḍima-vyākhyā on the same*).

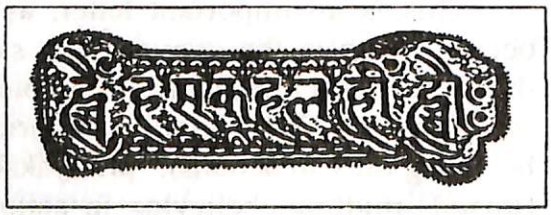
The third letter ई stands for Vishṇu, for the etymological significance of the roots of the two are the same (īyate vyāpnoti). Pervasion of consciousness throughout experience is indicated by the involvement of the state of deep sleep with this symbol (*sushuptyabhimānī prājñah*). It is also referred to as Māyā, the power of cosmic projection and concurrent ignorance of the reality. The letter ई is said to resemble a dark cave, which covers, encloses and hides:

ईकारस्य गुहावाचित्वादविद्यारूपतया
तदवच्छिन्नत्वात्।

The fourth letter ल stands for earth (*kshiti*), the principle that remains isolate from the sensory activity in walking, from mental processes in dream, and suggests insensibility to perception (*paroksha*), beyond the phenomena, and uninvolved. The letter *la* is actually a symbol of the essential condition of phenomenal existence. That is why it occurs thrice in the *mantra*, suggesting its hidden relevance for the three worlds.

अविद्यातत्कार्यसम्बन्धविच्छेदनासङ्गस्तुरीयः।

The seed-syllable *hrīṃ* which comes at the end of this group of four letters is not a part of the first unit, but a 'crowning or peak'. *Hrīṃ* is an especially sacred syllable representing the mother-goddess hereself. It is a composite sound, consisting of the



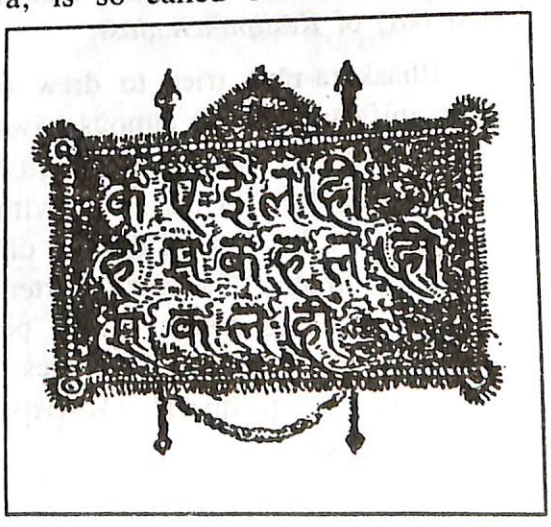
seed-letter ha (meaning 'sky' or 'void'), the sound *ra* (*repha* signifying 'fire'), and the terminal letter *ī* (Manmatha), closing with the unmodified nasal *ṃ* (*anusvāra* suggesting dissolution). The first constituent *ha* is said to be white in colour, the second constituent *ra* red in colour, and the third constituent *ī* blue in colour. The three constituents thus reprsent the three *guṇas* (*sattva, rajas,* and *tamas*). Which are indistinguishably dissolved in the mother-goddess as *mūla-prakṛti*. A second explanation is also given: *ha* stands for Śiva, *ra* for Śakti, and *ī* for their union resulting in utter tranquility.

The same seed syllable (*hrīṃ*) is repeated at the end of the second and the third units. Technically *hrīṃ* is called the 'streak from the heart' (*hṛllekhā*), *viz.*, ardent aspiration of the devotee. This is also considered as the one-lettered *mantra* of māyā or Bhuvaneśvarī (who not only governs the three worlds but withdraws them into hereself). The etymological significance of *hrīṃ* is 'bashful' : the phenomenal world as yet withdrawn (*saṅkocha*) is in a state of hiding in her, but it has all the potentialities of unfolding and manifesting.

This seed-syllable, which is extensively employed in Tāntrik rituals is described as the tāntrik equivalent of the Vedic *Oṃ* (*tāntrikapraṇava*). It gives the sense of completion: the letters in each unit of the mantra are separate by themselves (*vyashṭi*), but the employment of *hrīṁ* at the joints (*kūṭa*) transforms them into a unity (*samashṭi*). That is why the position of hrīṃ is figuratively described as 'knots' (*granthi*), the first being *brahma-granthi,* the second *Vishṇugranthi* and the third *Rudra-granthi*.

The terminal sound *ṁ* (*bindu, anusvāra*) has along with it the crescent moon (*ardha-chandra*) and the invisible powers (*rodhinī, nāda, nādānta, śakti*), which are present only when the seed-syllable is articulated, and not when written. This complex seed-syllable is identified with the supreme mothergoddess (*parā-devatā*), whose presence and power are sought to be packed into the *mantra*. The import of each preceeding letter is imagined as flowing into the succeeding one, and the imports of the entire series to coalesce in the terminal *hrīṃ*.

The first unit, called Vāgbhavakūṭ a, is so called because the unit is



presided over by the creator both of the material world and of the linguistic forms, Brahmā. And its importance is derived from the fact that it includes the three most important seed-syllables: *ka* from which everything arises and which confers on the devotee the highest benefit of liberation; *la* which brings to the devotee unfailing prosperity; and *ī* which secures all happiness. Thus, this unit is the very substance of the entire Śrīvidyā, which in its turn is the epitome of all religious lore.

ककारे सर्वमुत्पन्नं कामकैवल्यदायकं।
लकरे सकलैश्वर्यं ईकारे सर्वसौख्यदं।।
एवं बीजत्रयं देवि विद्यानां सारसङ्गहं।
वाग्भवं कामराजं च शक्तिं तेन नियोजयेत्।।
(*Śrīkrama,* 3, 4)

The first *kūṭa,* according to the 'hādi' tradition, is obtained by replacing the first three letters (*ka, e, ī,*) by the sixth (*ha*), the seventh (*sa*) and the first (*ka*) of *Kādipañchadaśī*.

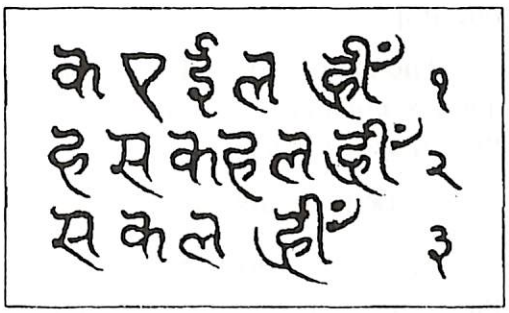
Bhāskara-rāya tries to draw out the significance of the famous *gāyatrī* hymn from this unit of *pañchadaśī* : *ka* standing for 'tat', *e* for 'saviture vareṇyam', ī for 'bhargo devasya dhī', and *la* for 'mahi'. The third quarter of the hymn, being meant by the peak symbol *hrīṃ,* which also includes the inarticulate fourth quarter (*Varivasyā-rahasya,* 1,43).

The second unit, called *Kāmarāja-kūṭa,* contains six letters (*ha, sa, ka, ha, la, hrīṃ*), three of which (*ka, la, hrīṃ*) are repetitions from the first; and one letter (*ha*) is repeated twice in this unit. The two new letters are *ha* and *sa*. The letter *ha,* when it occurs as the initial letter of this unit, means ' to strike', 'to destroy' (*hanyate,* destruction of the five kinds of bondage and evil); it represents Sun in the context. When the same letter occurs again, it means 'to obtain', to reach' (*hīyate, prāpyate*) all that one desires; it stands here for the divine Swan (*haṃsa*) (from the root *ohāṅg,* 'to go').

The other new letter sa is taken to signify helping to enjoy pleasures, mundane and spiritual (*sīyante,* from *so,* 'to enjoy' or *sū* 'to procreate'); it represents the cool rays of the Moon. The letter *la* (which is also found in the first unit) means here 'plenty' (*ādhikya*), when taken along with the final peak-syllable *hrīṃ* (*viz., lahrīṃ, laharīṃ*). The syllable *hrīṃ* in the second unit, however, has the same significance as in the first.

The third unit, called Śakti-kūṭa, has four letters (*sa, ka, la, hrīṃ*), all of which are repitions from the first or second units. The three letters (sa, ka, la,) taken together, however, mean 'entirety' (*sakala*), *viz.,* all the *tattvas* from the transcendental Śiva to the phenomenal earth (*sa* is symbol for Śakti, and *la* for the earth).

Of the letters that go to form this *mantra*, *ka* occurs twice and *ha* occurs twice; they signify the Male ingredients (Śiva). The other single letters all belong to the Female (Śakti). The composite seed-syllable *hrīṃ*, which occurs thrice, is both Male and Female.



कद्वयं हद्वयं चैव शैवो भागः प्रकीर्तितः।
शक्त्यक्षरणि शेषाणि ह्रींकार उभयात्मकः।।

The three units are representatives respectively of the three cosmic powers; Fire, Sun and Moon;

त्रिखण्डं मातृकाचक्रं सोमसूर्यानलात्मकम्।
(*Rudra-yāmala*)

Sometime the three units are called Soma-khaṇḍa, Sūrya-khaṇḍa and Agni-khaṇḍa)

The three gods, Brahmā the creator, Vishṇu the preserver and Rudra the destroyer; three supreme values of human life, dharma (life in accordance with divine law), *arthakāma* (wealth and pleasure), and *moksha* (the final freedom from phenomenal involvement); the three aspects of the Vedic lore *Ṛgveda, Yajurveda* and *Sāma-veda;* the three linguistic arrangements (*cchhanda*), *gāyatri, trishṭup and jagatī.*

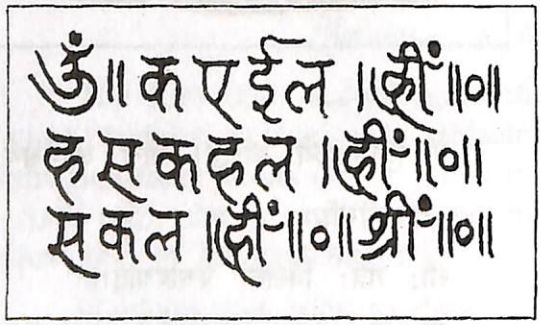
Each of the units has its own characteristic and collective seedsyllable; *aim* for the first, *klīṁ* for the second, and *sauh* for the third. The three together constitute the sound-body of the mother-goddess. Hence the *gāyatrī* for *Tripurā* takes the following form:

ऐं त्रिपुरादेव्यै विद्महे। क्लीं कामेश्वर्यै च धीमहि।
सौः तन्नः क्लिन्ना प्रचोदयात्।।

The first unit (represented by *aim*) is the head of the mother goddess Tripurā; the second unit (*klīṃ*) constitutes her body from the neck below till the waist; and the third unit (*sauh*) is the portion of her body below the waist. In the human body, the first unit (*aim*) is the Fire that starts from the basal plexus (*mūlādhāra*) and rises till the *anāhata* in the heart-

region; the second unit is the Sun that rises from the anāhata and touches the *ājñā* centre between the eyebrows; and the third unit is the Moon that emerges from the ājñā centre and touches the top of the forehead (*lalāṭa*).

The *pañchadaśī* with the above three *kūṭas* are to be regarded as the stream of sound that rises from the basal mūlādhārā centre and goes right up to the thousand petalled lotus on the crown of the devotee's head. This sound passes through the three 'peaks' (*kūṭas*) symbolized by the sound *hrīm*, as a thread through the three beads of a rosary (*Varivasyārahasya 1, 21*).



3. IDENTITY OF YANTRA AND MANTRA

Works on Śrīvidyā insist on the conceptual identity of the visual representation in the form of Śrīchakra with the verbal imagery that is known as *Śrī-vidyā-mantra* (fifteen-lettered *pañchadaśī* or sixteen-lettered *shoḍaśī*). The two are used conjointly in worship rituals, and each has its own thematic specificity and procedure of employment. But the prevailing idea in the entire worship is that the two are basically of one nature, one form and one import.

The expression 'Meru' (Sumeru), applies equally to Śrī-chakra and to the *Śrī-vidyā-mantra.*

श्रीचक्रमपि देवेशि मेरुरूपं न संशयः।

The expression is derived from the ancient mythical lore, common to many Asian countries, that in the centre of the universe is the most resplendent mountain, made of solid gold and studded with jewels on the slopes, soaring unimaginably high, and that it has three peaks, on the middle of which the heavens are located; the three peaks are said to be the residence of three gods: of Brahmā on the Western peak, of Vishṇu on the Eastern peak, of Śiva on the Central peak. The base of the mountain is square in shape, each side being differently coloured; and the fourteen worlds are arranged around the base (cf. *Bhāgavata,* 5, 16; *Matsya-purāṇa,* 95, 7 and *Nārasimha-purāṇa,* 30,14, 45). It is the king of mountains, and the beings that dwell on it are free from sorrow, old age, disease and death.

In the Tibetan lore (cf. Ratnākara-

śānti, *Meru-maṇḍala;* in Tibetan, Mandal-gyi-choga). Meru is the moutain located in the middle of the milky ocean, rising high on a base of four sides, having flights of steps on each side, made of gold, silver, sapphire and amber; alround the base are grown the wish-granting trees (*kalpa-vṛksha*), decoreated with a thousand victory banners fluttering in the breeze. The mountain faces east; and the four continents surround the base. The three peaks of the mountain represent the three diamond (*vajra*): body, speech and thoughts.

Śrīchakra is a representation of the Meru mountain, the king of mountains (*chakra-rāja*); and the idea of three peaks (*tri-kūṭa*) dominates over this conception. Each peak formed like a triangle has three sides; and on each side is a chakra. Thus there are altogether nine *chakras, yonis,* or enclosures entering into the structure of Śrīchakra. The *mantra* appropriate to Śrīchakra also has three parts (*tri-khaṇḍa*), corresponding to the three peaks of the *yantra.* There are again, nine letters (*navārṇa*) in the *mantra* corresponding to the nine enclosures (*navāvaraṇa*) of the *yantra;* and they exhaust the entire universe. Thus the *mantra* also is a Meru:

नवाक्षरो मेरुरयं ब्रह्माण्डगोलकः।

The mantra of *Śrī-chakra* is significantly called *māṭrkā-chakra,* the pattern of seed-letters, arranged, as already explained, in three units representing Moon (Soma), Sun (Sūrya) and Fire (Agni) .

त्रिखण्डं मातृकाचक्रं सोमसूर्यानलात्मकम्।
महालक्ष्म्याः पुरं चक्रं तत्रैवास्ते सदाशिवः।।

(*Rudra-yāmala*).

The supreme deity that presides over the *mantra* as well as the *yantra* is Tripurā, the goddess of three fields. The triad is the dominant motif: the three individual units and the union of the three as the fourth (*turīya*). The three comprehend all the details of the world and spiritual practice, and the fourth (implicit in each of the three) is

the highest objective of spiritual endeavour.

The primary triangle (*koṇatraya*) is the yantra along with the central point (*bindu*), as the fourth detail, is regarded as the initial seedletter *aim* (representing the triangle as explained in the previous section, along with the *bindu*), from which the entire mantra evolves. The letter itself is the symbol of union of Śiva (*a*) and Śakti (*ī*). The form of diphthong in Sanskrit is enough to establish the identity of the *yantra* and *mantra,* which are imagined to represent Śiva and Śakti respectively.

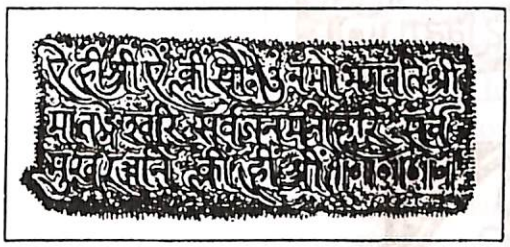
The central point (*bindu*), like the unmodified nasal *m,* is beyond concrete representation or explicit vocalization. It is regarded as the 'fourth' (*turīya*), implicit in the three concrete units of the triangle. The three units in both the *yantra* and the *mantra* are called chakras (or *kūṭas,* or *khaṇḍas*).

The three *chakras* are: Fire, Sun and Moon, with Brahmā (formless) as the fourth. The three corresponding institutional directions (*āmnāya* or *samayas*) are East, South and West, with North as the fourth; the spiritual centres (*pīṭhas*) in them are respectively Kāmarūpa, Pūrṇāgiri and Jālandhara, and Uḍḍīyāna as the fourth; and the three presiding deities Kāmeśvarī, Vajreśvarī and Bhagamālinī respectively with Mahātripura-sundarī as the fourth. The three powers (Śakti) are: Vāmā (with her consort Brahmā), Jyeshṭhā (with her consort Vishṇu) and Raudrī (with her consort Rudra), with Śāntā ('tranquil') as the fourth. Corresponding to these are desire (*icchhā,* association with Bhāratī, spouse of Brahmā), knowledge (*jñāna,* associated with Kshiti, spouse of Vishṇu) and action (*kriyā,* association with Aparṇā, spouse of Rudra). The three principles (*tattva*) are : Self (*ātmā*), liberating wisdom (*vidyā*), and the ultimate good (*śiva*), with entirety (*sarva*) as the fourth, The three selves are: individual self, (*ātmā*), the inner self (*āntarātmā*) and the highest self (*paramātmā*), with the enlightened self (*jñānātmā*) as the fourth. The conditions of the individual self are three: wakefulness, dream and deep sleep, with *turīya* as the fourth.

The cognitive process (*puṭa*) also involves three units: the knower (*jñātṛ*), the knowledge (*jñāna*) and the known (*jñeya*), with their perfect union (*sāmarasya*) as the fourth. The verbal expression (*śabda*) is three-fold: cognizable although indistinguishable (*paśyanti*), distinguishable but inarticulate (*madhyamā*), articulate, expressive and suggestive (*vaikharī*), with 'transcendental' (*parā*) as the fourth.

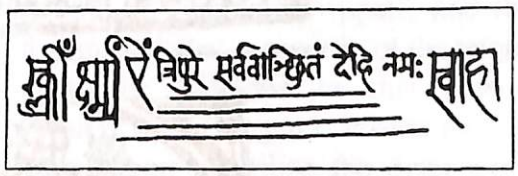
It may be recalled that the different parts of the Śrīchakra are inscribed with different groups of letters of the Sanskrit alphabet, each letter symbolizing an aspect of the power of

the mother-goddess. In the tradition of *Kailāsa-prastāra* layout, Śrī-chakra symbolizes the identification of 50 letters (*māṭrkā*) with the mother-goddess. The two decorative parts *viz.*, the surrounding square (*bhūpura*) and the peripheral triple girdle (*tri-vṛtta*), are left out in such inscription. In each of the petals of the sixteen-petalled lotus (*shoḍaśapatraka*), one of the sixteen vowels is inscribed, at the eastern entrance, and moving in sequence in the anticlockwise manner. On the petals of the eight-petalled lotus (*ashṭadalapadma*), groups of consonant letters are inscribed from *ka* to *ksha*. The vowels here are regarded forms of Śakti, and the consonants of Śiva: thus these two lotuses by themselves signify the conjunction of Śiva and Śakti.



The enumeration of the letters of the alphabet is continued, one letter in each corner, in the fourteencornered figure (*chaturdaśāra*) inwards till the eight-cornered fgiure (*ashṭa-koṇa*). The eight-cornered figure is inscribed with composite seed-syllables; and the primary triangle (*mūla-trikoṇa or Vāgbhava*) has in each of its corners a unit (*khaṇḍa*) of the pañchadaśī-mantra, the first unit in the eastern corner, facing us when kept horizontally (or at the apex below when held vertically); the second and third units in the two corners on the right and to the left of the apex. The central point is usually left uninscribed, because it is beyond both visual representation and verbal expression. When, however, the point is made to swell into a circle (*ūcchūnā* condition), the foundational male seed-syllable '*Oṃ*' and the seed-syllable specific to the mother-goddess *īṃ* are inscribed.

There is an account of how each of the nine *chakras* in the *yantra* is evolved from the letters included in the fifteen-lettered *mantra, pañchadaśī*.



From the letter occuring thrice in the pañchadaśī and signifying the powers of desire, knowledge and action, and from the letter which together represent the union of *kāma* and *kāla,* the central point (*bindu*) evolves; this the first *chakra*. Two subsequent *chakras* (primary triangle and the eight-cornered figure) arise

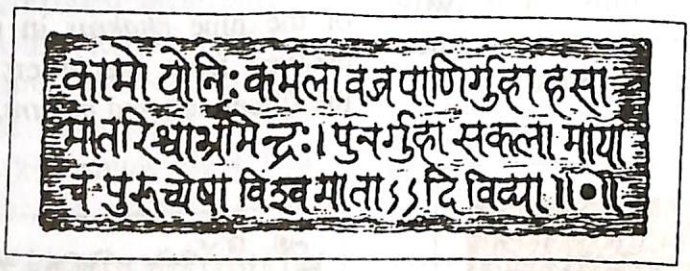
from the complex seed-syllable. The next three *chakras* (coprising the 'preservation aspect' (*sthiti*) evolve from the letter occuring twice and from the letter respectively. The two peripheral *chakras* (the two lotuses) are derived from the letter occuring twice. The final *chakra*, (*viz.*, the surrounding square) evolves from the letter occuring thrice in the *mantra*.

कत्रितयादोकाराद्विन्दुर्जातः तदग्रिमे चक्रे।
हल्लेखाभिस्तत्पर चक्रत्रितयं हकाराभ्यां।।
एकारेण च तत्परचक्रे जाते सकाराभ्यां।
चतुरस्राणि लकारैः एवं विद्याक्षरेण चक्रजनिः।।

Varivasyā-rahasya, 2, 99, 100

Each of the chakras has also a specific *mantra:*

1.	*bhūpura*	:	अं आः सौः।
2.	shoḍaśa-patraka	:	ऐं क्लीं सौः।
3.	ashṭa-dala-padma	:	ह्रीं क्लीं सौः।
4.	chaturdaśāra	:	हैं ह्स्क्लीं ह्सौः।
5.	bahirdaśāra	:	ह्सौं ह्स्क्लीं
		:	त्कस्सौः।
6.	antardaśāra	:	ह्रीं क्लीं ब्लें।
7.	ashṭa-koṇa	:	ह्रीं श्रीं सौः।
8.	tri-koṇa	:	ह्स्त्रौं क्स्क्लीं
			ह्स्स्सत्रौः।
9.	bindu	:	pañchadaśī
			or shoḍaśī



Chapter Five
PŪJĀ RAHASYA

श्रीचक्रं श्रुतिमूलकोश इति
संसारचक्रात्मकम्।
विख्यातं तदधिष्ठिताक्षर
शिवज्योतिर्मयं सर्वत:।
एतन्मन्त्रमयात्मिका-
भिररुणाश्रीसुन्दरीभिर्वृतं।
मध्ये बैन्दवसिंहपीठललिते
त्वं ब्रह्मविद्या शिवे।।

(Durvāsa)

1. ŚRĪVIDYĀ

Śri-vidyā is a cult of considerable antiquity, comprehending as already explained a *yantra* (*viz., Śrichakra*), a mantra (*viz., Pañchadaśī* or *Shoḍaśī*), and a tantra (*viz., Śri-vidyā*). It is prevalent all over the country, although there are regional variations in the tradition. The *mantra* and the *tantra* thereof are not quite as popular as the *Śri-chakra,* which is familiar not only to devotees but also to the art-enthusiasts. While the actual worshippers of *Śri-chakra* are few in number, those who reverence it and keep copies of the sacred diagram either in print or in metal in their homes or places of work are in large numbers. The mere presence of *Śri-chakra* (even without a ritualistic worship to it) is believed to confer on the faithful material and spiritual benefits.

There are several temples, especially in South India, where the worship of *Śri-chakra* assumes an important detail. Among them are the temples at Kāñchīpuram (*Kāmakoṭi*), Chidaṃbaram (*Sammelana-chakra*), Jaṃbukeśvaram, (*Lalitā*), Kūrtālam, Avaḍaiyyār-koyil, all in Tamilnāḍu, Śṛñgeri (*Śāradā*) and Kollūr (*Mūkāṃbikā*) in Karnātaka. There is a legend. without however any foundation, that the great Śaṃkara installed a *Śri-chakram* in the famous temple at Tirumala-Tirupati, and that the unparalleled prosperity of the temple is to be ascribed to this reason. Inspired by this legend, several temples have begun to utilize the Śrichakra . There is a temple in Karnātaka (Chandalā-Parameśvarī shrine in Sannati in Gulbarga district) which has the *vimana* on the sanctum shaped like a huge *Śri-chakra*.

There can be little doubt that the cult of *Śri-chakra* has a tāntrik background, although efforts are made to relate it to the Vedic tradition. That

there were two traditions in the country since very ancient times *viz.*, Tāntrik and Vedic, has been recognized even by the staunch votary of vedic orthodoxy, kullūka-bhaṭṭa, (who lived between 1150 and 1300 A.D.)

श्रुतिश्च द्विविधा वैदिकी तान्त्रिकी चेति।

(on *Manu-saṃhitā,* 2, 1) also cf.

Bhāgavata 11th skandha:

वैदिकी तान्त्रिकीमिश्र इति त्रिविधो मख:।

cf. also *Agni-purāṇa* 372, 34.

The two naturally involved themselves in rivalry and conflict, but they compromised and interacted equally naturally. The present-day religious ideas and practices in India represent amalgams and fusion of the two traditions in various proportions and degrees. The cults relating to the mother-goddess and female tutellary deities belong to the Tāntrik tradition; the rituals involved in them clearly reveal this background, although symbolisms and interpretations have been in many cases borrowed from the Vedic thought-sturcture.

Śri-chakra is essentially worship of the mother-goddess called Lalitā, Tripurā-Sundarī, Shoḍaśi, Rājarājeśvarī or merely Devī. Her consorts (*devatās*) and aids (*yoginī*) are also females, and they too receive worship as 'retinue divinities' (*parivāra-devatās*). The ritualistic details are also characteristically feminine in emphasis. The diagramatic representation involves the basic form of triangle, the typical symbol of femininity (*yoni*). A degenerate cultic variation recommends the worship of the actual generative organ of the chosen female (*pratyaksha-yoni*), as the living *Śri-chakra.*

The mother-goddess cult in India has crystalized the concept of 'energy-centres' (*śakti-pīṭhas*) associated with places. The mother goddess who dominates the Śrichakra cult associated with as many as fifty centres in her various forms and aspects, spread all

over the country. Twelve of them have been popular: Kāñchīpuram (Kāmākshī), Nepāl (Kumāri), Gurjara (Aṁbā), Mālavā (Kālikā), Prayāga (Lalitā), Vārāṇasī (Viśālākshī), Vindhyāchala (Vindhyavāsinī), Gayā

(Maṇgalā-Chaṇḍi), Banga or Beṅgal (Sundarī), Karavīra or Kolhapur (Mahālakshmī), Assām (Guhyeśvarī), and Malaya mountains (Bhrāmarī). However, it is in the Kāñchīpuram shrine that the Śrichakra cult was active and persistent. It was from here that the cult spread all over the southern part of the country.

Despite the fact that great secrecy was attached to the worship of the mother-goddess in the Śrichakra form, a fairly rich literature has grown up on the subject. But this literature does not go back beyond the sixth century, although some of the work (like *Bhāvanopanishat* and *Aruṇopanishat*) are couched in archaic style. Much of the literary source-material is to be found included in Tāntrik texts dealing with all aspects of the cults (principally *Vāmakeśvara-tantra, Yoginī-hṛdaya-tantra, Śakti-saṅgama tantra* and *Svacchanda-tanra*), as well as in the manuals based on them but dealing with specific issues (like *Rudrayāmala, Tripurārahasya, Kāma-kalā, Setubandha, Nityā-shoḍaśikā-kalpa, Paraśurāma-kalpa* and *Varivasy-ārahasya*). While most of the Tāntrik texts are products of the ninth and tenth centuries, the manuals were much later productions, some of them as recent as the eighteenth century.

The tendency noticeable in many of these manuals is to reconcile the cultic ideas derived from the Tantra with the Vedic tradition. Lolla-Lakshmīdhara, for instance, claims that Śrividyā is actually derived from *Taittirīya-āraṇyaka* (1, 11, 54; 12, 32; 1, 23, 1; 1, 32, 127), and tries to draw parallels between the Vedic yajña and the rituals of *Śri-vidyā*. *Bhāskara-rāya,* to cite another instance, derives *Śri-vidyā* from hymn in *Ṛgveda* (5, 47, 4 चत्वार ईं बिभ्रति क्षेममन्त:) and *Śri-chakra* from another (त्र्यर्यमा मनुषो तेवताता स्त्री रोचना दिव्या धारयन्त ५, २९, १) It is also claimed that *Śri-vidyā* is an evolved form of the celebrated Vedic hymnal deity Gāyatrī (cf. *Śri-vidyā-mantra-bhāshya, Trikāṇḍa-sārārtha-bodhinī,* Veera-rāghava-śāstri).

It has already been alluded to that Śaṃkara, the reputed advocate of Vedic authority, is claimed in legendary accounts to have been initiated in the tantric cult of *Śri-vidyā* at *Vārāṇasī*. The principal poetic work in this cult, Saundaryalaharī (ed. by J. Woodroffe: Tantrik Text Series, Vols 3, 18 and 19; also in the Works of Śaṃkara Series, Vāṅivilās. Vols 19 and 20) is ascribed (wrongly, however) to his authorship; a part of this work is said to have been recovered by him from Kailāsa. As mentioned earlier, he is also said to have composed a general work on tāntrik worship, *Prapañchasāra,* a cultic text on Tārā worship (*Tārā-prābhrtikā*) and a hymn to a tāntrik deity (*Chintāmaṇi-stava,* according to Bhāskara-rāya).

The association of Śaṁkara (author of the *Bhāsyas* on *Brahmasūtra,*

Bhagavad-gītā and the *Upanishad*) with tāntrik cults is very uncertain, and the above account of his tāntrik lineage can sacrecely be trusted. His acquaintance with *Śri-vidyā,* if indeed there was any, is not even faintly suggested in his Vedāntic writings. He appears to have been entirely ignorant of *Śri-chakra,* if we rely on his well-known works. Yet, it is remarkable that the pontificates that claim to have been founded by him are devoted to Śrichakra. However, it is these pontificates that have encouraged the cult of Śrichakra, and have contributed considerably to the spread of the cult.

It is probable that Vidyāraṇya (who is regarded as a teacher in Śaṁkara's line) was proficient in the Śrichakra cult. A treatise on this cult, *Śri-Vidyārṇava-tantra* is ascribed to his authorship. Associated with the founding of the Vijayanagar empire (around 1336 A.D.) and with two pontificates, Kāñchīpuram and Śṛṅgeri (both owing allegiance to Śaṃkara), he was a great spiritual, social and political force in South India. It may be due to his influence that the *Śri-vidyā* cult spread in this part of the country.

His disciple, Lakshmaṇa-deśika, who performed a *devī-yāga* in the capital of the Vijayanagar empire, must have striven hard to reconcile the devī-ideology of the tāntrik tradition and the *yāga* prescriptions of the Vedic tradition. He is the author of a general tāntrik work of considerable celebrity, *Śāradā-tilaka,* along with its supplement Tārā-pradīpa.

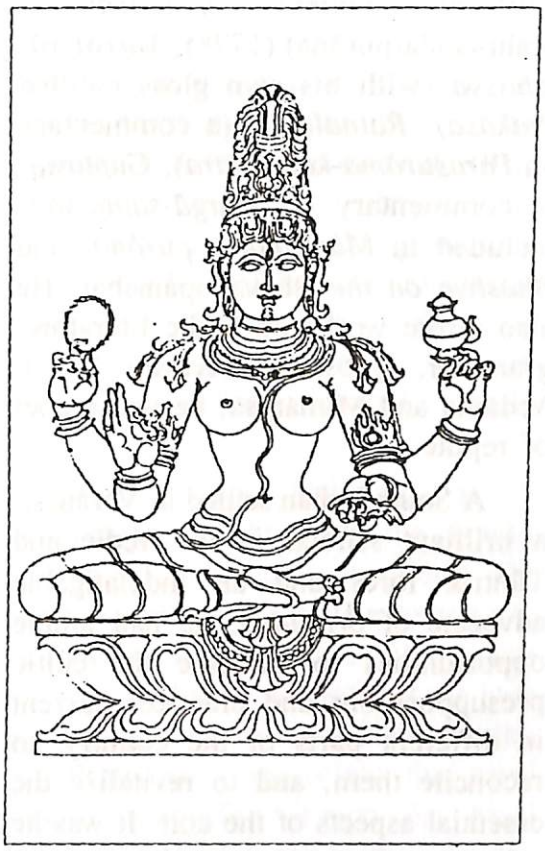
His disciples are supposed to have popularised the Śri-vidyā cult in different parts of the country: Mallikārjuna in the Vindhyā region, Trivikrama in Orissa ('Jagannātha'), Śridhara in Bengal (Gauḍa, Mithila and Vaṅga) and Kapardi in Vārāṇasī and Ayodhyā (cf. *Śrividyārṇavatantra,* 1,96, 97) It was he who provided the literary framework for Śrividyā in the four works: *Tantrarāja-tantra, Mātṛkārṇava, Tripurārṇava* and *Yoginī-hṛdaya* (7. ibid, 1, 99). It may safely

be assumed that the present ideological and ritualistic strucure of the cult were crystallized by him.

The glory of the Vijayanagar empire reached its peak during the reign of Kṛshṇa-deva-rāya (1509-1529 A.D.). Along with the political fortune of the Hindus, the revival and spread of the traditional values of the Hindu culture also took place. It was in this context that the cult of Śrividyā gathered momentum. Lolla-Lakshmīdhara, who was one of the leading scholars in the court of Kṛshṇa-deva-rāya, was the son of Viśvanātha-bhaṭṭāraka (who bore the title 'Modern Vyāsa', *nūtana-vyāsa*) in the court of Vīra-Rudra, the Gajapati ruler of Orissa. Lakshmīdhara was also in the Orissa court (of Pratāpa-Rudra) before Kṛshṇa-deva-rāya ascended the throne of Vijayanagar.

He wrote a lucid and authoritative commentary on *Saundarya-laharī* (ascribed to the great Śaṁkara), and a brief gloss on *Subhagodaya-stuti* (ascribed to Śaṁkara's teacher, Gauḍapāda). The former work became the chief source-material for the later writers on *Śri-vidyā*. It has remained to his day an indispensable guide for the students of this cult.

Another name associated with the Vijaynagar court as well as the spread of *Śri-vidyā* cult is that of Gaṃbhīra-rāya-dīkshita, who however retired in



his later years to Vārāṇasī. His son, Bhāskara-rāya (initiatory name, Bhāsurānandanātha), mentioned earlier, was a polymath, and he undertook to revive the tāntrik aspects of *Atharva-veda,* which has been lost in oblivion at that time. He was a *Śri-vidyā* enthusiast and wrote extensively (in Sanskrit).

To repeat what has already been mentioned, the most significant among his work are *Setu-bandha* (a commentary on *Vāmakeśvara-tantra,* written in 1733 A.D.), *Saubhāgya-bhāskara (a commentary on*

Lalitāsahasra-nāma, included in Brahmāṇḍa-purāṇa) (1778), *Varivasyā-rahasya* (with his own gloss entitled *Prakāśa), Ratnāloka* (a commentary on *Paraśurāma-kalpasūtra*), *Guptavatī* (a commentary on *Durgā-sapta-śati,* included in *Mārkaṇḍeya-purāṇa*) and *Bhāshya on the* Bhāvanopanishat. He also wrote works on Vedic literature, grammar, prosody, Nyāya, Smṛtī, Vedānta and Mīmāṃsā; he was a poet of repute.

A South Indian settled in Vārāṇasi, a brilliant scholar in the Vedic and Tāntrik lores and an indefatigable advocate of *Śri-vidyā,* he had ample opportunities to examine the cultic presuppositions and practices current in different parts of the country, to reconcile them, and to revitalize the essential aspects of the cult. It was he who crystallized the tāntrik point of view of *Śri-vidyā.*

He recognized the need on the part of some of the devotees to resort to the cruder forms of external worship (cf. his Tripurasundarī-bāhya-varivasyā), and the need, on the part of the more advaned devotees, to dispense with the physical and external approach altogether and to worship *Śri-chakra* as manifested in the human constitution itself (cf. Bhāshya on *Bhāvanopanishat*). During his day, Tantra had become disreputable in degenerate cultic practices, especially of the 'left-handed sect'. Bhāskararāya attempted to clarify the real Tāntrik outlook, and clear numerous misgivings (Bhāshya on *Kaulopanishat*).

Both Lolla-Lakshmīdhara and Bhāskara-rāya sought to reorient the cult not only to accommodate the Vedic ideas but to eschew the degenerate practices that had become almost natural and necessary part of the cult. They minimized the value of external rites and practices and emphasized the merit of 'inner worship' (*antar-yāga*), once a fair degree of understanding has arisen. They underlined the prescription given by the *Vāmakeśvara-tantra* (51):

अन्तर्यागात्मिका पूजा सर्वपूजोत्तमा प्रिये।

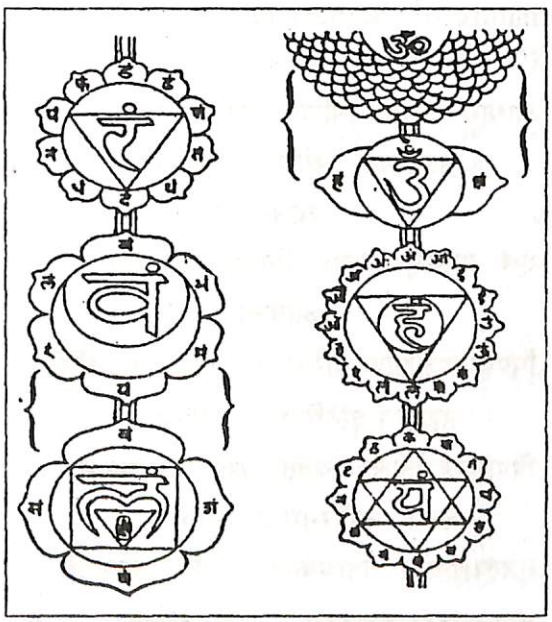
बहिः पूजा विधातव्या यावज्ज्ञानं न जायते।।

'Best of all forms of worship is inner worship. External worship (*viz.*, ritualistic) is to be resorted to until the dawn of enlightenment.'

2. THE PRIMAL MODEL

Both the *yantra* and the *mantra* of Śrīvidyā emphasize that the universe is an integrated structure, and that the integrity of the structure derives from the functional unity, or the unity of direction which in turn indue to the presence and power of the mother-goddess, The *Yantra* is a concrete model of this integrated pattern, organisation of parts in a whole, total unity that is not disturbed by the presence of manifold shapes or multitudinous projections. The same principle is held applicable to the individual constitution (*piṇḍāṇḍa*) also.

Tantra being a practical discipline, its concern is more with the individual than with the universe.



It holds that the individual contains within himself all the essential dimensions of universe; and that the entire universe unfolds itself in the development of the individual. If the universe represents diffusion and separation (*vyashṭi*) the individual represents focussing and compactness (*samashṭi*). The presence and the power of the mother-goddess could, therefore, be discerned more markedly in the individual.

The Tantra ideology, as is wellknown, works with the human model of *chakra*-organization. The human constituion, in its essential and abstract structure, consists of six centres of organisation: *mūlādhāra* at the base of the spinal column (merudaṇḍa), *svādhishṭhāna* just below the navel region, maṇipūra around the navel region, *anāhata* at the heart, *viśuddha* at the throat, *ājñā* between the eye-brows. These are taken to correspond with the six directional deities (āmnāya-nāyikās).

In groups of two, they represent the three aspects of the mother-goddess, whose presence it is that renders all these chakras active, relevant and integrated: emanation (*mūlādhāra* and *svādhishṭhāna*), preservation (*maṇipūra* and *anāhata*), and absorption (*viśuddha* and *ājñā*). According to a different reckoning (*Kālī-krama*), *mūlādhāra* represents the center of emanation (*sṛshṭichakra*), *svādhishṭhāna* the center

of preservation (*sthiti-*), *maṇipūra* the centre of absorption (*saṁhṛti-*), *anāhata* the centre which is unnameable (*anākyā*), *viśuddha* the center of illumination (*bhāsā*)and *ājñā* the centre of final rest (*viśrāma*).

The features of the *yantra* of *Śri vidyā* have been accommodated within this model. The surrounding square (*bhūpura*) and the triple girdle (*tri-vṛtta*) represent the *mūlādhāra* centre (emanation, *sṛshṭi*). The sixteen-petalled lotus (*shoḍaśapatraka*) and the eight-petalled lotus (*ashṭa-dala*) that are outside the main pattern correspond to the *svādhiṣṭhāna* centre (preservation, *sthiti)*; they encompass the essential *yantra* and preserve it. The fourteencornered figure (*chaturdaśāra*), the outer and inner ten-cornered figures (*bahir*-and *antar-daśāra*) represent the *maṇipūra* centre (absorption, *saṃhṛti*). The eight cornered figure (*ashṭāra*) and the primary triangle (*trikoṇa*) together correspond with the *anāhata* centre at the heart. The central point (*bindu*) in its visible aspect represents the *viśuddha* (*anāhyā*) center, and in its invisible aspect the ājñā center or illumination (*bhāsā*). The transcendental import of the entire *yantra* is beyond the *ājñā* center stretching till the mystical thousand-petalled lotus (*sahasrāra*) on the crown of the head, which is the seat of the mother-goddess.

The Samaya-system prescribes the worship of the abstract *Śrī-chakra* in one or more of the above bodily centers, excluding *mūlādhāra* and *svādhishṭhāna* (which are conceptually 'dark worlds'). From *maṇipūra* till the *sahasrāra,* worship may be conducted with increasing advantage from center to center. Worship at maṇipīra will lead the devotee very near the mansion of the mother-goddess (*sārddhe*); worship at *anāhata* helps him get into the mansion and behold the mothergoddess from distance (*sālokya*); worship at viśuddha helps him approach the mother-goddess in close proximity (*sāmīpya*); worship at ājñā makes him acquire the same form as that of the mother-goddess (*sārūpya*). These benefits are insignificant in comparision with the absolute union with the object of the devotee's devotions at the sahasrāra center; it is of the nature of 'highest bliss' (*parānanda*). (cf. *Saundaryalaharī,* 99).

आधारस्वाधिष्ठानमणिपूरानाहतविशुद्धाज्ञा-
चक्रात्मकं श्रीचक्रं त्रिखण्डं
सोमसूर्यानलात्मकम्।
एवं सोमसूर्यानलाः पिण्डाण्डब्रह्माण्डे
आवृत्त्य वर्तन्ते।
पिण्डाण्डब्रह्माण्डयोरैक्यात् पिण्डाण्डावृतिरेव
ब्रह्माण्डावृतिरिति रहस्यम्।...
पिण्डाण्डमतीत्य वर्तते सहस्त्रारकमलम्।
तच्च ज्योत्स्नमयो लोकः।
तत्रत्यश्चन्द्रमा नित्यकलः। षोडशकलानां
षोडशनित्यात्मकत्वात्।। (सुभगोदये)
(Lakshmī-dhara).

The bodily centers are grouped into three units or knots (*granthi*), one represented by Rudra at the *svādhishṭ hāna* center, another by Vishṇu at the *anāhata* center, and the third one by Brahmā at the *ājñā* center; corresponding to the triplegirdle (*vṛtta-traya*) immediately within the surrounding square, which represents the thousand-petalled lotus. The devotee meditates on the identification of this peripheral reality with the central point (the focus of Śrī-chakra).

The *viśuddha* and *ājñā* centers correspond to the 'Moon' part (*somakhaṇḍa*) of Śrichakra, and are said to comprehend the sixteen vowels of the alphabet. The *maṇipūra* and *anāhata* ceners constitute the 'Sun' part (*sūrya-khaṇḍa*) and comprehend twenty-five consonants from *ka* to *ma*. The *mūlādhāra* and *svādhishṭhāna* centers correspond to the 'Fire' part (*agni-khaṇḍa*) and comprehend the other ten consonants (*ya to ksha*).

The three parts are alike manifestations of the seed-syllable *hrīṃ*, which is the verbal form of the mother-goddess. Right above the 'Moon' -part is the seat of the Moon, identical with Vishṇu; and right above the 'Fire' -part is the seat of the Fire, viz., Rudra. The three divinities symbolize the three-fold powers of the mother-goddess; emanation, preservation and absorption.

Mūlādhāra and *svādhishṭhāna* together are designated by the unit symbol *aim;* maṇipūra and *anahata* together by *klīm;* and *viśuddha* and *ājñā* together by *sauh;* the three symbols standing for Fire, Sun and Moon respectively. They also correspond with the three aspects of sound; *paśyantī, madhyamā* and *vaikharī,* and to the three pairs in the *yantra* (*trikoṇa* and *ashṭakoṇa, daśāra-dvaya* and *chaturdaśāra, ashṭadala* and *shoḍaśa-patraka*), excluding *trivṛtta* and *bhūpura.*

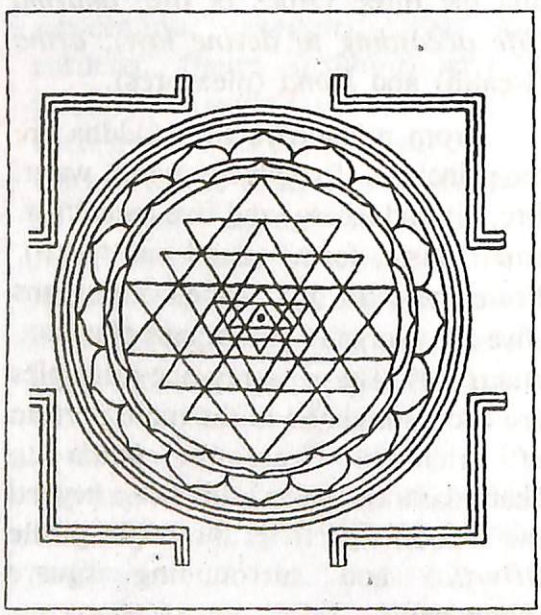
They further symbolize the three involvements of conscious transactions: *pramāṇa* (means of congnition), pramātā (the subject who cognizes) and *prameya* (the objects cognized); the three instruments of knowledge: individualized consciousness (*buddhi*), ego (*ahaṃkāra*) and mind (*manas*); and the three values of life: *dharma* (*life according to devine law*), *artha* (wealth) and *kāma* (pleasures).

From mūlādhāra to viśuddha are ten principles (five *bhūtas:* earth, water, fire, air and *ākāśa;* and five *tanmātras:* smell, taste, form, sound and touch). From there till *ājñā* are eleven organs (five sense-organs, five organs of action, and mind). These twenty-one principles are accommodated in the main portion of Śrichakra (from the *bindu* to chaturdaśāra). Beyond this (*viz.,* beyond the 'Moon' -part), is the triple girdle (*trivṛtta*) and surrounding square (*bhūpura*).

The four corners of *bhūpura* represent the four legs of the cot on which the pure sattva (*Sadāśiva*) rests as plank (*tṛivṛtta*). The four legs of the cot symbolize the four principles: *māyā* (Brahma), *śuddha-vidyā* (Vishṇu), *maheśvara* (Rudra) and *sadāśiva* (*Īśāna*). Together, the picture symbolizes twenty-five tattvas. The mother-goddess unites with the twenty-fifth *tattva, viz.,* Sadāśiva, and their union itself is the twenty-sixth tattva (*śiva-śakti-yoga*). It is this tattva of union that brings about, pervades and governs this entire universe of matter and spirit.

शिवशक्त्यात्मकं सिद्धं जगदेतच्चराचरं।

(चर is पिण्डाण्ड and अचर is ब्रह्माण्ड)



The imagery of the cot on which the mother-goddess rests is symbolically significant. The four legs of the cot stand for the four principles underlying the phenomenal world: emanation (*sṛshṭi,* Brahmā), preservation (*sthiti,* Vishṇu), dissolution (*upasaṃhāra*, Rudra) and withdrawal of the entire world into the suble and hidden state (*tirodhāna, Īśvara)*. The plank poised over the four legs (*paryaṇka*) represents the fifth principle of the reception and retention of the withdrawn phenomena in a seed state until the occasion for re-emanation occurs (*anugraha,* Sadāśiva). The four principles represented by the four legs are incorporated in the fifth principle in its causal condition and in the form of latency.

The five principles are said to be offsprings of the mother-goddess; Brahmā from her right eye, Vishṇu from her left eye, Rudra from her eye on the forehead, Īśvara from her naval, and Sadāśiva from her heart. The underlying symbolism is that these five deities are merely differentiated manifestations of the mother-goddess hereself.

Further, *Kāmikāgama* describes the human body as the island of nine precious stones (*'deho nava-ratnadvīpah'*), representing the nine *chakras* of the yantra of Śrīchakra (cf. Ḍiṇḍima's gloss on *Saundaryalaharī,*

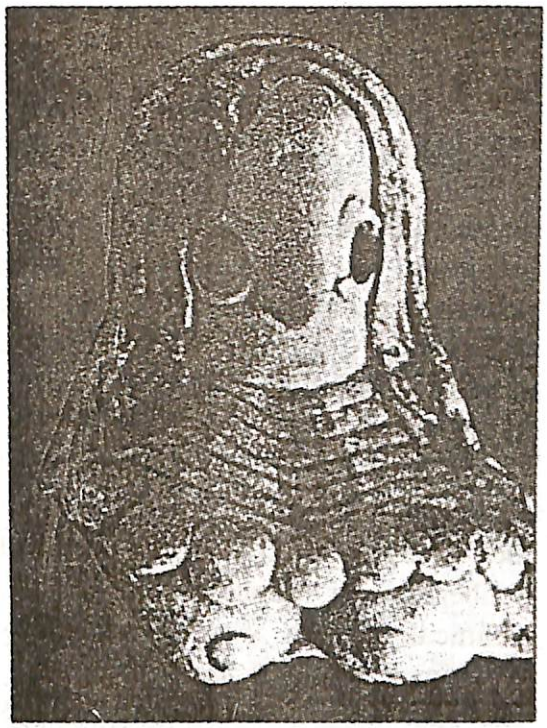
24). The reference is to the traditional imagery of the island of nectar-ocean (*sudhā-sindhu*), in which the mansion of the mothergoddess (*chintāmaṇi-gṛha*) occurs, surrounded by wish-fulfilling *kadaṃba*-trees. Intentions are these wish-fulfilling trees (*saṃkalpāh kalpa-taravah*) which sprout on the vast island of consciousness (individuated), and surround the inner spirit of man (*jīva*), viz., the mansion of the mother-goddess.

The human body, according to the above account, has nine constituents (*dhātus*); five derived from Śakti, and four from Śiva, (even as the triangles in Śrīchakra). The constituents derived from Śakti are: skin, blood, flesh, fat and bone; those from Śiva are: marrow, semen, breath and vitality.

त्वगसृङ्मांसमेदोऽस्थिधातवः शक्तिमलूकाः।
मज्जाशुक्ल प्राणिजीवधातवः शिवमूलकाः।।
नवधातुरयं देहो नवयोनिसमुद्भवः।
दशमो योनिरेकैव पराशक्तिस्तदीश्वरी।।
यत्पिण्डाण्डसमुत्पन्नं तद्ब्रह्माण्डमुद्भवः।
पञ्चभूतानि शक्तीनि मायादीनि शिवस्य तु।।
माया च शुद्धविद्या च महेश्वरसदाशिवौ।
पंचविंशंतितत्वानि तथैवान्तर्भवन्ति ते।।
शिवशक्त्यात्मकं विद्धि जगदेतच्चराचरम्।।

(Kāmikāgama)

3. KĀMĀKALĀ



The basic theme of Śrīchakra, in its *yantra* as well as in its *mantra* aspects, is the recognition of the fundamental principle of all existence and experience, *kāma-kalā*. The deity of Śrīvidyā, viz., Tripura-sundarī (Lalitā, Śrīchakra-rāja-rājeśvarī) is the personification of this principle. Kāma is a common word meaning 'desire', but its technical usage goes back to the Ṛgvedic hymn called *Nāsadīya-sūkta* (RV, 10,129). Its meaning in the Vedic context as well as in the Tāntrik literature is urge, impulsion, without an extraneous stimulation. It is the primordal, in fact original, stress in

the form of movement. It is a throb (*spanda*) which brings about sound (*nāda*).

The Tāntrik ideology gives the following account. The essential reality, Śiva, is mere effulgence: consciousness without a subjective background or objective context, but containing the potentials of a transactional nature (having subject-object relations). Its phenomenal involvement begins with a surge of consciousness, prompted solely by its own nature. This is technically known as *prakāśa* ('illumination'). This initial spurt of awareness enters into the energy (*Śakti*) as actualized deliberation or immediate experience, technically called *vimarśā* (which is sometimes rendered as 'Inspiration'). The operation of the actualization is likened to the mirror reflecting the form of oneself: this is the background condition for all phenomenal evolution (cf. *Kāmakalā-vilāsa*. 2).

Stress-involved illumination (*prakāśa*) and the deliberate and immediate actualization in experience thereof (*vimarśā*) are respectively white (pure *sattva* or contentless consciousness) and red (*rajas* or tendency towards dynamism) in colour. When the former moves in the direction of the latter, the initial 'sprem' (*bindu*) is formed which is of mixed (red and white) colour. This is the stuff of which the universe is made. When subsequently the latter moves in the direction of the former in response to the initial movement, the *bindu* swells, and becomes the primordial expression or original sound (*nāda*), which is the feminine counterpart of the *bindu*.

Śiva is the *bindu,* symbolized by the initial vowel 'a' in the alphabet; Śakti is the *nāda,* symbolized by the final consonant 'ha'. Their original union is symbolized by the word '*aham*' (meaning 'I', providing the subjective framework for phenomenal experience).

अतोऽकारहकाराभ्यां अहमित्यपृथक्तया।
प्रपञ्चं शिवशक्तिभ्यां क्रोडीकृत्य प्रकाशते।।

(*Śiva-sūtra:*)

अहङ्कारौ शिवशक्तिशून्याकारौ परस्पराश्लिष्टौ।

(*Kāmakalā-vilāsa,*)

When the *bindu* and the *nāda* unite, a compound *bindu* emerges, bearing pure affinity to the male Śiva as well as the female Śakti. This represents the original impulsion being actualized, providing the possibility of a phenomenal setting. It is this that is called *Kāma*. This is a compound (*miśra*) *bindu,* without any intentionality, direction or evocative energy by itself. But it has two inseparable ingredients: a white drop representing the male factor and a red drop representing the female energy, together constituting the twin details of

productive energy. Emanation is symbolized by the letter '*ka*' and absorption by the letter '*la*', the two being involved invariably in all phenomenal processes. Thus, this pair of drops goes by the name of *Kalā.*

The three *bindus* (the primary bindu in its isolate character, and the secondary ones in their male-female actualizations) are represented by three dots, one above and two below it thus providing the corners of a possible triangle.

The dot on top (*bīja*) represents the unmodified nasal *m* (anusvāra) in the alphabet (all the vowels comprehended), belonging to Śiva; and the two dots below (*bindu* and *nāda*) the unmodified sibilant (*visarga*), suggesting creation, emanation and projection. The top dot is Śiva, the two dots below are Śakti and *nāda* (union of Śiva and Śakti).

The three dots again, represent the three fundamental powers in the entire universe, *viz,* the original intention to manifest or *kāma,* on the part of the supreme; and intention (*icchhā*) at the phenomenal level; the original awareness of this primal impulse chit-śakti, and phenomenal cognitions (*jñāna*); and the original action of phenomenalization, which the bindu in fact represents, and the phenomenal action (*kriyā*). Thus the three sections of *pañchadaśī* or the mantra of Śrīchakra are basically involved in a triangle, called Kāmakalā. *Kāma* is the union of Śiva (Kāmeśvara) and Śakti (Kāmeśvarī), and *kalā* is the concrete manifestation thereof.

तस्य कामेश्वराख्यस्य कामेश्वर्याश्च पार्वति।

कलाख्या सविलासाख्या च ख्याता कामकलेति या।।

The symbolism of the three dots which together provide the main ideas of a triangle, (consisting of a bent line, *vakra-rekhā,* the two ends of which are joined by a straight line, *ṛju-rekhā*) is rich and elaborate. The triangle constitues the *kāma-kalā,* the top dot (*angle*) standing for 'kāma' (the primodial desire to evolve), and the two lower dots (angles) representing the actual emanation and the subsequent withdrawal. The dot representing 'kāma' is described as the source (*bīja*), an undifferentiated intention- and actualization (*śiva-śakti, prakāśavimarśā*), being the preliminary condition necessary and sufficient) for the phenomenal projection, which is figuratively known as Vāmā (literally 'that which vomits forth the phenomenal context', *vamati viśvam iti*), a goddess.

The other lines emanating from the two dots, '*ka*' and '*la*', are the twin aspects of actualization, actual emanation and final absorption, *prakāśa* (illumination) and *vimarśā* (immediate experience). The two lines

are figuratively known as Jyeshṭhā (primordial nature or *mūlaprakṛti,* literally 'the first-born') and Raudrī (the goddess of dissolution or absorption). The three lines symbolize the three *guṇas* or aspects of phenomenal projection and three presiding gods: *sattva*-Brahmā, *rajas*-Vishṇu, and *tamas* Rudra. At the apex of the triangle (*viz.,* the top dot) is placed the Sun (*sūrya,* from the root 'su', 'to project'); the right corner (or dot) is the place of Moon (*chandra,*

from the root 'chadi' to please' and 'to nourish'); and the left corner (or dot) of the Fire (*agni,* which is the Sun on earth, the principle of dissolution and absorption).

रविरुपबिन्दुं मुखं कृत्वा तस्याधो दहनशीतांशू विन्दुद्वयं स्तनयुगं कृत्वा etc.

(*Saubhāgya-vardhanī,* 19) also cf.

नमोंमहाबिन्दुमुखो चन्दसूर्यस्तनद्वयौ

(*Rudra-yāmala*).

Iconographically, the dot on top (Brahmā) suggests the face of the mother-goddess, and the twin dots below (Hari-Hara) the breasts of the mother-goddess. *Yoginī-hṛdayatantra* prescribes that the devotees must contemplate on the entire triangle (*kāmakalā*) as his own body. We read in *Chatuh-śati:*

बिन्दुं संकल्प्य वक्त्रं तु तदधस्तात्कुचद्वयं।
तदधश्च हरार्धं तु चिन्तयेत्तदधोमुखम्।।
तत्र कामकलारूपामरूणां चिन्तयेदिह।
ततस्तेनैव रूपेण निजरूपां विचिन्तयेत्।।

cf. also

मुखं बिन्दुतया भाति तदधस्ताद् द्विबिन्दुकं।
कुचद्वयतया ज्ञेयं अधस्ताच्च त्रिकोणमिति।।

(quoted in Tātparya-dīpinī on *Saundaryalaharī,* 19).

The expression 'harādha' in the above verse means triangle (yoni) which is placed below the dots to represent the generative organ,

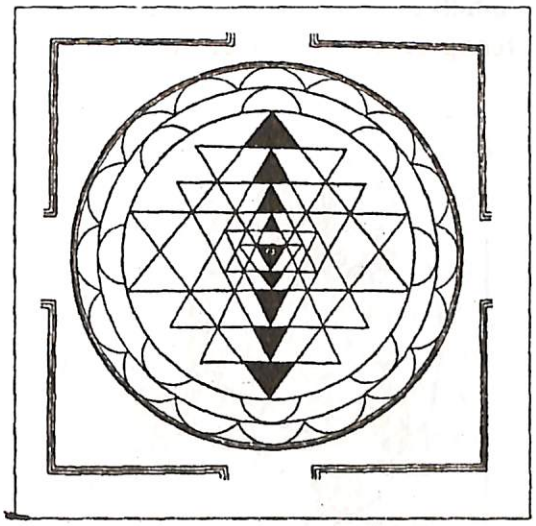
The top dot as his head and the two dots below as two sides of his body; the straight line at the base (*ṛjurekhā*) as his foundational posture

(*āsana*) and the line to the left going up to the apex as his effort (*sādhanā*) and the line to the right coming down from the apex as the descent of the grace of the mother-goddess.

That the three dots actually constitute a unity, (in the form of a triangle) is philosophically significant. *Śāradātilaka-tantra* says: The transcendental *śakti* differentiates itself in a tripartite manner: *bindu* (point), *nāda* (sound), and *bīja* (source).

4. SAMAYA APPROACH

This is why the concept of 'triad' is very important in Śrī-vidyā.



तिस्रः पुरस्त्रिपथा विश्वचर्षणी यत्राकथा
अक्षरा संनिविष्टा।
आधिष्ठा येनमजरा पुराणी महत्तर
महिमा देवतानाम्।।

(*Tripuropanishat*)

The mother-goddess is called Tripurā.

त्रिकोणं मण्डलं चास्या भूपुरं च त्रिरेखकं।
मन्त्रोऽपि त्रयक्षरः प्रोक्तः तथा रूपत्रयं पुनः।।
त्रिविधा कुण्डली शक्तिः त्रिदेवानां च सृष्टये।
सर्वं त्रयं त्रयं यस्मात्तस्मात्तु त्रिपुरा मता।।

(*Kālikā Purāṇa*)

She has three forms in which she is worshipped : (1) gross or physical (*sthūla, kāyika*) in the human form, (2) subtle or verbal (*sūkshma, vāchika*) in the form of pañchadaśī or shoḍaśī, and (*3*) transcendental or mental (*parā, mānasa*), in the form of an abstract but all-inclusive power. In the first, she is worshipped by external rites (*bahir-yāga*), either at home (for ones own benefit, svārtha) or in public places like temples etc., (for the good of the community, *parārtha*).

In the second form, she is worshipped without external rituals but through 'inner sacrifice' (*antaryāga*), by means of articulation of the *mantra* and meditation upon its symbolism. In the third form, the body is looked upon as the temple, and soul the mother-goddess installed in it; and worship is offered only mentally (*bhāvanā*).

There are two significant tradtions in the worship of Śrichakra current in the country. Śrichakra is designated as the 'yantra-in-space' (*viyat-chakra*).

And space is two fold: outer (physical) space, and inner (psychic) space. Śrichakra is worshipped as a physical *yantra* by the group of devotees known as Kaulas. 'Kula' means Śakti, and '*akula*' means Śiva; the harmonious relations between the two is styled as 'Kaula'. Whatever the meaning, worship here is mainly through elaborate rituals in a community context, and to concrete representation of Tripura-Sundarī associated with the physical representation of Śrichakra. The ealier Kaulas worship the yantra, especially the primary triangle with the central point within it (*yoni*), while the later (and degenerate) Kaulas worship the *yoni* (generative organ) of a maiden, according to Lakshmīdhara (commentary on *Saundarya-laharī,* 41.)

This form of worship is regarded as inferior to the worship of Śrichakra in the heart (inner space), resorted to by the group of devotees known as *Samaya.* The expression Samaya signifies symbolism in a three-fold way; symbolism of the *yantra* (*chakra-rahasya*), symbolism of mantra (pañchadaśī-rahasya) and symbolism of worship (*pūjārahasya*). Worship is here carried on in ones own body, by contemplating on the harmony (*sāmya*) between the chakras in ones own constitution. The harmony is four-fold: Correspondence between the six bodily *chakras* and the units of the yantra; correspondence between the four sides of the central point (*bindu*) and the *sahasrāra;* identity of Śiva and Śakti with the *bindu;* and harmony of the union of Śiva and Śakti with the devotee's body. Contemplating of these harmonies is the main procedure adopted in the Samaya worship.

This mode of worship dispenses with concrete images and external rituals. The devotee carries on contemplation of the four-fold hamony in perfect solitude, and with great austerity. The canonical basis for this worship is given as 'five auspicious scriptures' (*śubhāgamapañchaka*), prepared by the five sages Vasishṭha, Śuka, Sanaka, Sanandana and Sanatkumāra. This approach is recognized as proper by the Vedic

52. ŚIVA-KĀMEŚVARĀṄKASTHĀ

tradition, which rejects the Kaula method (established by sixty-four tantras like *Māyā-samhāra, Yogīnirjalā, Mālinī-vidyā* etc.), as 'uncivilized and lowly',

for they concern themselves only with physical powers and material gains and prescribe pratices which are vulgar and erotic:

बाह्यपूजा न कर्तव्या कर्तव्या बाह्यजातिभिः।
सा क्षुद्रफलदा नृणां ऐहिकार्थैकसाधनात्।।
बाह्यपूजारताः कौलाः क्षपणाश्च कपालिकाः।
दिगम्बराश्चेतिहासाः वामकास्तन्त्रवादिनः।।
अन्तराराधनपरा वैदिका ब्रह्मवादिनः।
जीवन्मुक्ताश्चरन्त्येते त्रिषु लोकेषु सर्वदा।।

(*Sanat-kumāra-saṁhitā*)

समयाचारो नाम आन्तरपूजारतिः, कुलाचारो नाम बाह्यपूजारतिः इति रहस्यम्।

(Lakshmīdhara's gloss on *Saundarya-laharī*, 8).

There is also a 'mixed tradition' (*miśrakam*, containing elements from bothe the kaula and the Samaya traditions), represented by a collection of eight texts (called *Chandra-kalā-vidyāshṭaka*) : *Chandra-kalā, Jyotsnāvati, Kalānidhi, Kulārṇava, Dakshiṇāmūrti-samhitā, Bārhaspatyam, Bhuvaneśvarī-tantra and Durvāsa-mata.*

According to Lakshmīdhara, the Samaya outlook holds that the Śrīchakra is actually identical with the moon (*chandra-maṇḍala*) located in the head of every man within the thousand-petalled lotus (comm. on *Saundarya-laharī*, 10). Flooding the entire psycho-physical constitution, the goddess, residing in this moon's orb within, enters through the central channel, Sushumṇā, and sleeps in the basal pit (*ādhāra-kuṇḍa*) in the form of a serpent. This is the Kuṇḍalini-power which becomes the central theme of the Tāntrik theory and practices:

भुजङ्गाकाररूपेण मूलाधारं समाश्रिता।
शक्तिः कुण्डलिनी नाम
बिसतन्तुनिभाऽशुभा।।

Vāmakeśvara-tantra:

The last word, aśubhā, means 'luminous for a moment, like lightning', kshaṇaprabhā vidyun-nibhā).

Śrīvidyā, in fact, is called 'the lore of the lunar digits' (*chandrakalāvidyā*). The five *Saṃhitās* constituting the Samaya outlook (*Śubhāgamapañchaka*) explain in great detail how the fifteen letters of the mantra correspond with the fifteen digits of the moon in each fortnight, commencing from the first-day (*pratipat*), when 'the moon comes out of the sun' and ending with the fifteenth day (when all the digits return to the sun if it is the dark fortnight).

The separation of the fifteen digits of the moon from the sun is 'full moon' (*paurṇāmāsī*), and the identification of all the moon's digits in the sun is 'new moon' (*amāvāsyā*). The sixteenth digit (*shoḍaśī-kalā or śrī*), however, is present in each of the digits, which are called 'nityās'. The Samaya worship is according to all the fifteen digits each day, whereas the Kaulas confine their worship to the digit that is specific to the day of the fortnight.

The digits are invoked as forms of the mother-goddess. The first digit is called Mahā-tripura-sundarī, the second Kāmeśvarī, and the third Bhagamālinī. These three together constitute the primary triangle, which is the immediate unfoldment of the central point (*bindu*), *viz.*, the mother-goddess. Other digits are called Nitya-klinnā (4th), Bheruṇḍā (5th), Vahni-vāsinī (6th), Mahāvidyā or Vajreśvarī

(7th), Raudrī (8th), Tvaritā (9th), Kula-sundarī (10th), Nīla-patākā (11th), Vijayā (12th), Sarva-maṅgalā (13th), Jvālā (14th) and Mālinī (15th). Hidden and subtle in all these digits is the *Shoḍaśī* (16th), the essential source of light for all the digits: it is the *mūla-vidyā*.

These lunar digits are identified with the several asepcts of the yantra (Śrīchakra), and this is the characteristic feature of the *meruprastāra,* as was mentioned earlier. They are accommodated in the petals of the sixteen-petalled lotus as two letters in each petal, representing the days of the fortnight. Excluding the

first two (which together constitute the central point) the remaining fourteen digits are accommodated in the fourteen-angled figure. The sixteen vowels, standing for the sixteen lunar digits, are abbreviated in the letter (the first part of which is 'a') and sa (which symbolizes the final visarga in the vowel group) of *pañchadaśī*. The two letters are regarded as 'vital digits' (*jīva-kalā*) and are combined to form the central point (*bindu*).

The consonants beginning with *ka* and ending with *ma* are accommodated with the eight-angled figure and in the two ten-angled figures. The nine letters beginning with *ya* are accommodated (repeated twice) in the fourteen-petalled lotus, and the remaining four letters are accommodated in the four Śivafields. This is *Kailāsa-prastāra.*

Lunar involvement is Śrīchakra is also explained with reference to the Kuṇḍalinīl-ore in the *Sanatkumāra-Samhitā* of the samaya tradition (cf. also Lakshmīdhara on *Saundarya-laharī,* 32). The sun and the moon, presiding over the 'path of the gods' and the 'path of the ancestral spirits', move along the iḍā and piṅgalā channels in the human body, day and night, respectively. The moon, moving along the left channel, sprinkles life-giving nectar over the 72,000 ducts (nāḍī). But the sun, moving along the right channel, dries up the nectar so sprinkled. When the sun and the moon meet in 'the basal pit' (*ādhāra-kuṇḍa, mūlādhāra*), it is the new-moon (*āmāvāsyā*). All the lunar digits of the dark fortnight emerge from this source. The Kuṇḍalinī power sleeps in the 'basal pit' during the dark half of the month.

When, however, the *yogī* can keep with the help of the wind the moon in the lunar sphere and the sun in the solar sphere, the moon and the sun being arrested in their movement, become incapable of oozing out the necter and drying it up. Then the fire from the *svādhishṭhāna* center, set ablaze by the wind in the body, dries up the store of nectar in the 'basal pit'.

The Kuṇḍalinī power is thus starved, and so rises up like a serpent, pierces through the three knots (*granthi*), and entering the thousand petalled lotus on the crown (*sahasrāra*), bites the moon that is located in the center of this lotus. The necter that oozes out of the bitten moon, floods the lunar orb that is situated on top of the *ājñā* center (*between the eye-brows*). Then the entire body is flooded by the flow of nectar.

The moon's orb that is situated on top of the *ājñā* center consists of the fifteen digits (*pañchadaśa-nityāh*) of the mmon. The moon that is located in the centre of the thousand-petalled lotus is the aspect of pure consciousness (*chit-kalā*), pure bliss (*ānanda-rūpa*), the very self (*ātmā*), Tripura-sundarī.

The 'basal pit' (*ādhāra*) is dense darkness (*andha-tāmiṣra*), the world of darkness (*miśra-loka*). So is the *maṇipūra*, which, although the seat of fire (*agni*), contains water which reflect the sun which is the previous center. The *anāhata* center (in the heart-region) is a bright world (*jyotirloka*). Above it, the *viśuddha* cener (in the throat) is the lunar world (*chandra-loka*) that flows from the moon.

However, owing to contact with the sun, there is no moonlight in these two centers. It is only the topmost center, viz, thousandpetalled lotus (on the crown of the head) that is the world of moon-light (*jyotsnā-loka*). The moon that shines there has unchanging and unfading digits (*nitya-kalā*); the lunar orb here is Śrīchakra.

In the Śrīchakra degin, the primary triangle is the 'basal pit', eight-angled figure is the *svādhishṭhāna* center, the inner tenangled figure is the *maṇipūra* center, the outer ten-agnled figure is the *anahata* center, the fourteen-angled figure is the *viśuddha*-center, four 'male' triangles constitute the *ājñā* center, and the central point is the thousandpetalled lotus, the seat of the mother-goddess.

5. DEITIES OF ŚRĪVIDYĀ

There are many derivative deities from the *Śri-vidyā*. Each of the deities presiding over the nine fields of the Śrichakra (*chakranāyikā*), as well as

the union-deities in the fields (*yoginī*), is given an iconographic form, a specific seedsyllable, and a ritual-placement. Three deities are regarded as significant adjuncts to the Śrichakra (*tripurā trividhā devī*), helping the devotee to accomplish his end while worshipping the *yantra.* They are endowed with personalities, and their own *yantras.* They receive worship as independent divinities, although in fact they are merely 'retinue spirits'.

The first of them, also the most important of the three, is called Bālā (Bālā tripurā). She is imagined as an enchanting young maiden (*jagattritaya-mohinī*), or as a girl of sixteen (*dhoḍaśī*), the mother goddess in her juvenile condition. Those who are unable to approach Śrichakra directly are advised to take recourse to the worship of Bālā in her own *yantra,* given below, and through her own *mantra,* consisting of three letters (*tryaksharī*) *viz., Aiṃ, Klīṃ, Sauh,* which is, in fact, widely employed in the worship of the mother-goddess, and the fifteen-lettered *pañchadaśī* is regarded as an evolution of the three letters, each serving as a unit (*kūṭa*). The full formula of pañchadaśī takes this form:

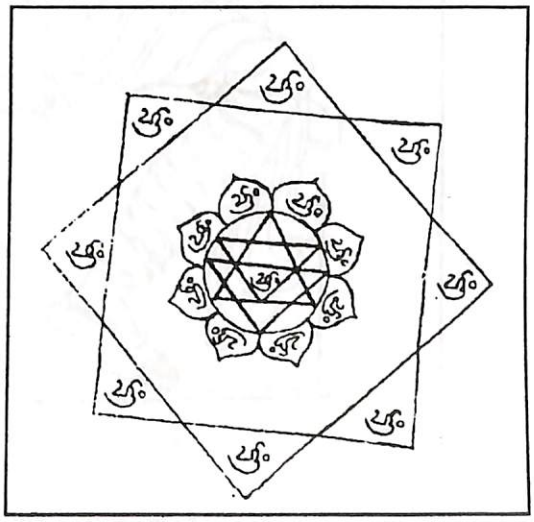
ऐं। क ए ई ल ह्रीं। क्लीं। ह स क ह ल ह्रीं। सौः। स क ल ह्रीं।

and the gāyatrī of Śrīvidyā is:

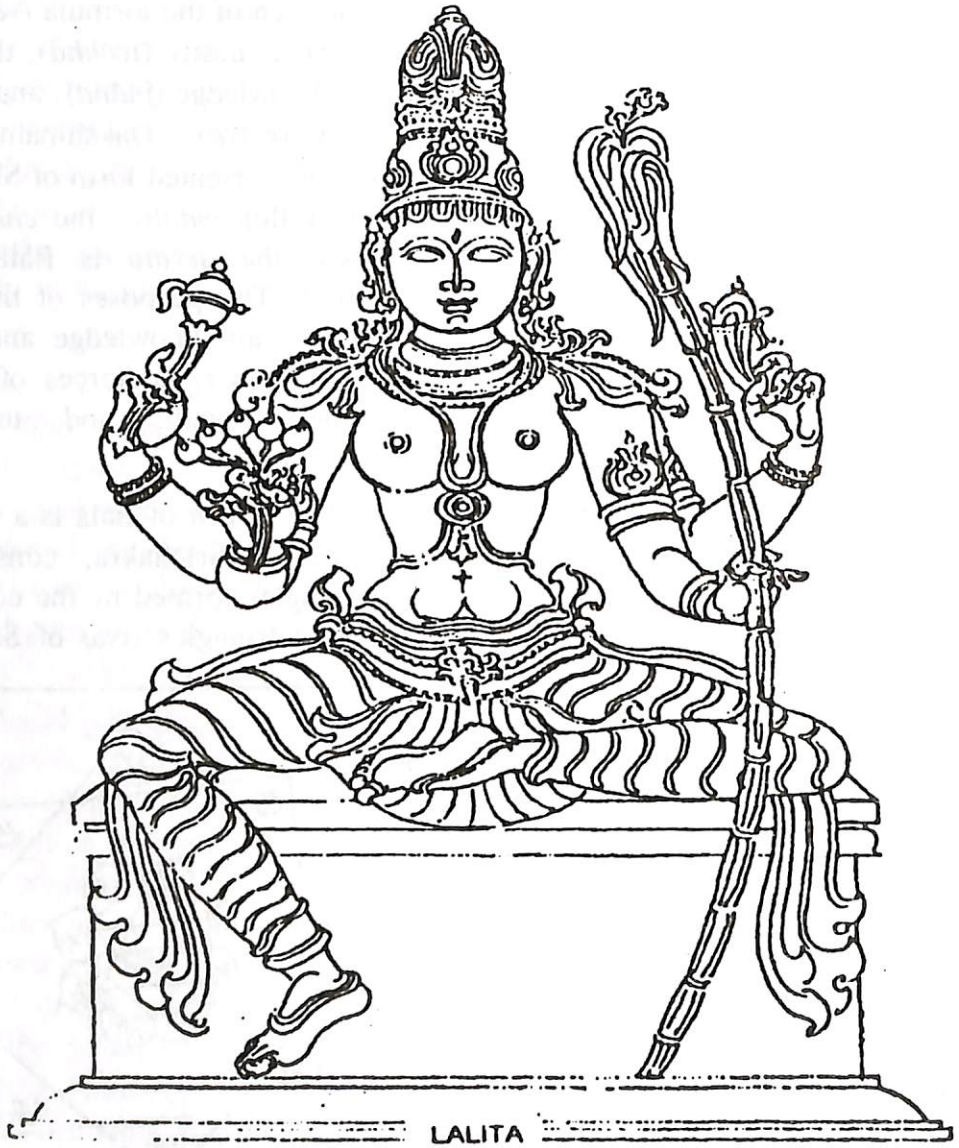
ऐं त्रिपुरादेवि विद्महे। क्लीं कामेश्वरी च धीमहि। सौः तन्नः क्लिन्ना प्रचोदयात्

The first letter (*aiṃ,*) is described as the seed of the formula (*vāgbhava*). It presents desire (*icchhā*), the second letter knowledge (*jñāna*), and the third action (*kriyā*). Dakshiṇāmūrti (the cognition-oriented form of Śiva) is the *ṛshi* of this *mantra,* the *chhandas* is paṅkti, the *devatā* is Bālā tripura-sundarī. The purposes of the *mantra* are to attain knowledge and literary skill, conquer the forces of evil and untimely death, and to secure prosperity.

The *yantra* of Bālā is a shortened version of Śrīchakra, consisting of nine angles formed by the comingling of three triangles (two of Śakti and



one of Śiva), surrounded by a lotus of eight petals, each of which represents a *śakti-pīṭha* (presided over by a deity: Kāmarūpa) (Subhagā), Malaya



(from Minakshi temple Museum Madural)

(Bhagā), Kollāgiri (Kollūr) (Bhaga-sarpiṇi), Chauhāra (*Bhagamālī*), kulāntaka, (*Anaṅga*), Jālandhara (*Anaṅgādyākusumā*), Oḍḍīyāna (Anaṅgamekhalā), and Koḍḍha (Anaṅgamadanā).

नवयोन्यात्मकं यन्त्रं बहिरष्टदलांवृतं।

गृहेण पुनर्वीतं पूजनाय लिखेत्सुधीः।।

The whole pattern is enclosed within a square on which is superimposed another square as as to form an eight-cornered figure, the corners being guarded by eight divinities: Vetāla, Agni-jihvā, Kālāntaka, Kapālin, Ekapāda, Bhīma, Malaya and Hāṭaka.

Bālā is also projected as a personality: three-eyed divinity adorned with the crescent moon, youthful an brilliant like the rising like the rising sun, wearing red clothes, seated upon a pink lotus, and holding in her hands rosary and rod. Her *dhyāna-śloka* is:

रक्ताम्बरां चन्द्रकलावतंसां

समुद्यदादित्यनिभां त्रिणेत्रां।

विद्याक्षामालाभयदामहस्तां

ध्यायामि बालां अरुणाम्बुजस्थानम्।।

The second divinity is *Mantriṇī* ('counsellor to the mother-goddess'. viz., the wisdom personified). She is also called Śyāmalā ('dark in complexion), and Mātaṇgī (or Rājamāntangī, in her capacity to function like the gateway to Śrīvidyā). Her *Mantra* takes the following form:

ऐं क्लीं सौः औं ह्रीं श्रीं अं,।।

or alternately

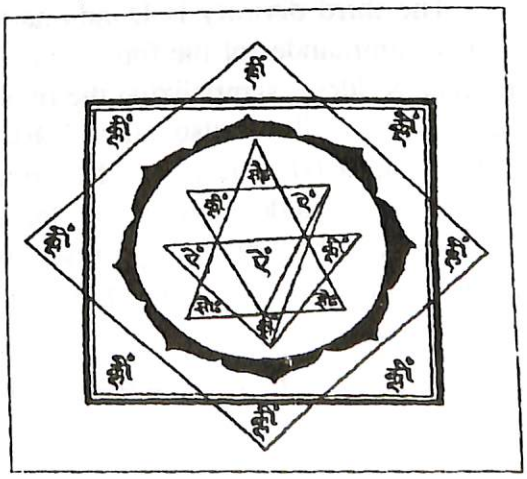
ह्रीं श्रीं क्लीं ऐं।।

or, again ऐं ह्रीं श्रीं ऐं क्लीं सौः ओं नमो भगवति श्री राजमातंगीश्वरि ऐं।।

She symbolizes the second unit of the *pañchadaśī-mantra,* and therefore she has this formula-form:

ह्स्त्रैं ह स क ह ल ह्रीं ह्स्त्रौः

Her yantrais given below:



She is imagined as a lady with two arms, holding the stringed instrument, *Viṇā*, is one hand and a bowl of liquor (symbolizing the liberating bliss, born out of wisdom) in the other. In this form, she is named Sampatpradā-bhairavī ('the devotee's associate that brings all prosperity').

The third divinity is Daṇḍa-nāthā ('lady-commander of the forces' of the mother-goddess, symbolizing the might of *Śrī-vidyā*). She is also called Vārāhī ('the hog-faced one', or the great consumer), who destroys the evil forces that obstruct the devotee's proress, and leads ultimately to *Śrī-vidyā*. Her *mantra* is:

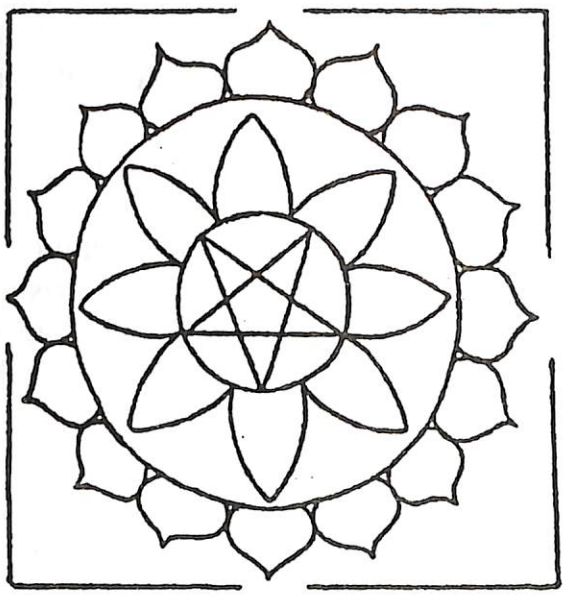
ऐं ग्लौं ऐं ओं नमो भगवति वार्तालि

वाराहि वराहमुखि।।

As she represents the third unit of the *pañchadaśī-mantra,* her formula-form is:

स्हैं स क ल ह्रीं स्हौः।।

She is imagined as an eightarmed and three-eyed lady with the face of a hog, seated under a palmyra tree, and functioning as the trusted attendent of the goddess (*devīchittānusāriṇī*). In this form she is named Chaitanya-bhairavī ('the devotee's associate that is strength').



Still another divinity associated with Śrīchakra is pratyaṅgirā, whose involvement is mainly with magic and sorcery; she also presides over witch-craft. In the Śrīchakra worship, she protects the devotee against all odds, and guides him along the right path.

She is imagined as dark in complexion, terrible in aspect, riding a lion, entirely nude or wearing black garments, and holding a trident. Here *mantra* is:

ह्रीं क्षं प्रत्यंगिरे क्लीं ह्रीं क्षं हुं फट् सौः॥

or, alternately,

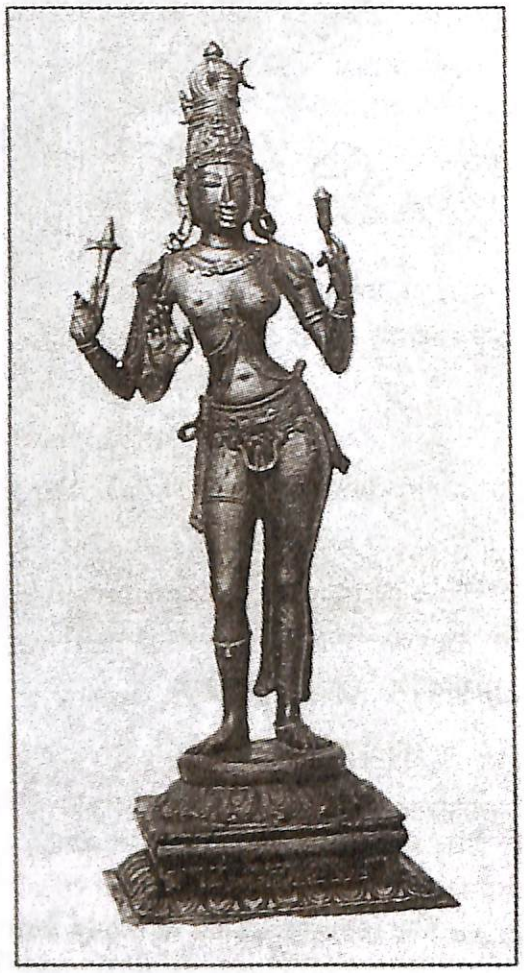
ओं ह्रीं नमः कृष्णवाससे शतसहस्रहिंसिनि
सहस्रवदने महाबले
अपराजिते प्रत्यङ्गिरे परसैन्यविध्वंसिनि पर-
मन्त्रोत्सादिनि सर्वभूतदमनि
सर्वदेवान् बन्ध बन्ध, सर्वविद्याश्छिन्दि
छिन्दि, क्षोभय क्षोभय,
परयन्त्राणि स्फोटय, स्फोटय,
सर्वशृंखलांस्त्रोटय त्रोटय,
ज्वलज्वालाजिह्वे करालवदने
प्रत्यङ्गिरे ह्रीं नमः॥

She is represented in many forms, But her significance is uniformly to drive away the hordes of enemies, sins and evil designs.

6. PŪJĀ IN ŚRĪVIDYĀ

There are many details of the ritual known as worship (pūjā) in the tāntrik texts. Generally, worship is regarded as of three kinds: the best is what is accompanied by fire-rituals

and oblations, and with sanctified materials and offerings. Next in merit



is what is devoid of fire-rituals, but done according to the place and time, and with all the sequences prescribed. The least meritorious is what is done only with flowers, and with nothing else (*Brahma-samhitā*).

अग्निकार्येण हविषा भूषणैश्च समन्वितम्।
द्रव्यशुद्धिसमायुक्तमुत्तमं पूजनं स्मृतम्।।
अग्निकार्यविहीनं तु कालदेशानुसारतः।
उपचारैर्युतं द्रव्यैर्मध्यमं पूजनं स्मृतम्।।
वस्त्रालङ्कारवस्तूनि वर्जयित्वा पृथग्विधम्।
केवलं पुष्पयोगं तु कनिष्ठं पूजनं स्मृतम्।।

In *Śaradā tilaka-tantra,* we read that worship differs according to the eligibility of the worshipper in a hundred divisions:

पुनस्त्रिधा मता पूजा उत्तमाधममध्यमा।
अधिकारिनिमित्ताभ्यां भिद्यते शतधा पुनः।।

But what is best is accompanied by mantras and stotras and with all sequences of the rituals. What is done with whatever materials that are available is next best. And what is done only with leaves, flowers and water comes last:

वागोपकरणैः कृतस्नैः क्रियमाणोत्तमा मता।
यथालब्धैर्विनिष्पाद्या दृष्टैः पूजा तु मध्यमा।।
पत्रपुष्पाम्बुनिष्पाद्या पूजा चाधमसंज्ञिता।।

There is yet another division of worship into sāttvikī, rājasī and tāmasī. The first one is conducted by the great sages distinguished by their knowledge and purity; it leads to emancipation. The second one is what is done by royal sages, who are acquainted with the truth of godhead; and are engaged in penance; it brings about happiness. And the third is resorted to by all people who are devout and great in mind:

विदिताखिलवेदार्थैर्ब्रह्मार्षिभिरकल्मषै:।

क्रियमाणा तु या पूजा सात्विकीसा विमुक्तिदा।।१।।

राजर्षिभिस्तपोनिष्ठैर्भगवत्तत्त्ववेदिभि:।

या पूजा क्रियते सम्यक् राजसी सा सुखप्रदा।।२।।

स्त्रीबालवृद्धमूर्खाद्यैर्भक्तैरक्षुद्रमानसै:।

या पूजा क्रियते नित्यं तामसी सा प्रकीर्तिता।।३।।

An important sequence in worship is contemplation (dhyāna) on the form and nature of the divinity. *Kulārṇava-tantra* (17, 154) defines dhyāna as involving restraint of the sense-vagaries by a disciplined mind and thinking of ones own chosen deity within himself.

यावदिन्द्रियसन्तापान्मनसा संनियम्य च।

स्वान्तेनाभीष्टदेवस्य चिन्तनं ध्यानमुच्यते।।

Yājñavalkya-smṛti also says:

समाहितेन मनसा चैतन्यान्तरवर्तिना।

आत्मनोऽभीष्टदेवानां ध्यानं ध्यानमिहोच्यते।।

The tāntrik texts distinguish between the kinds of dhyāna which are prescribed in the Vedic corpus, in the tāntrik texts, in the smṛtis and in the purāṇas, and insist that the tāntrik dhyāna as the best method in the present age:

तन्त्रोक्तं ध्यानं मन्त्रश्च प्रशस्तं भारते कलौ।

वेदोक्तं चैव स्मृत्युक्तं पुराणोक्तं वरानने।

न शस्तं चञ्चलापाङ्गि कदाचिद्भारते कलौ।।

Dhyāna is of two kinds: contemplation on some form of the divinity, and contemplation on the Divinity without form. The latter is subtler than the former, and is suited for the more evolved among the devotees: (*Kulārṇava,* 9,77).

ध्यानं तु द्विविधं प्रोक्तं स्थूलसूक्ष्मप्रभेदत:।

साकारं स्थूलमित्याहुर्निराकारं तु सूक्ष्मकम्।।

स्थिरात्ममनस: कश्चित्स्थूलध्यानं प्रचक्षते।

स्थूलेन निश्चितं चेतो भवेत् सूक्ष्मेऽपि सुस्थिति:।।

The contemplation accompanied by a form of the divinity (sa-rūpa) is easier for most people than the contemplation of Divinity unrepresented by any form (arūpa); it is also a preparatory stage.

ध्यानं तु द्विविधं प्रोक्तं सरूपारूपभेदत:।

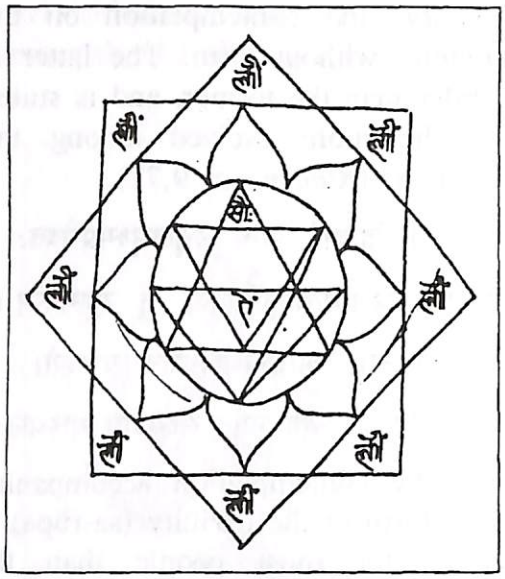
अरूपं यत्र यद्ध्यानं अवाङ्मनसगोचरम्।

अव्यक्तं सर्वतो व्याप्तं इदमित्थंविवर्जितम्।।

अगम्यं योगिभिर्गम्यं कृच्छ्रेर्बहुसमधिभि:।

मनसो धारणार्थायं शीघ्रं स्वाभीष्टसिद्धये।।

Contemplation which is described as devoid of form (arūpa) is to focus attention on Divinity beyond speech and mind, all pervading and unmanifest, and altogether indeterminate. This can be accomplished only by the adepts of a high order, and its is distinguished by its ability to accomplish ones intentions immediately. It is 'subtle' in nature (sūkshma), while the other contemplation (sarūpa) is 'course' (sthūla), but leads to the former.



सूक्ष्मध्यानप्रबोधाय स्थूलध्यानं वदामि ते।
अरूपायाः कालिकायाः कालमातुर्महाद्युतेः।।
गुणक्रियानुसारेण क्रियते रूपकल्पना।
मेधाङ्गीं शशिशेखरां त्रिनयनां रक्ताम्बरां बिभ्रतीम्।
पाणिभ्यामभयं वरं च
विलसद्रक्तारविन्दस्थितां नृत्यन्तो पुरतो
निपीय मधुरं माध्वीकमद्यं माहाकालं वीक्ष्य
विकसिताननवरामाद्यां भजे कालिकाम्।।
एवं ध्यात्वा स्वशिरसि पुष्पं दत्त्वा तु साधकः।
पूजयेत्परया भक्त्या मानसैरुपचारकैः।।

(*Mahānirvāṇa-tantra,* 5 ullāsa)

Worship in both cases involves only thoughts and feelings, concepts and imagery. It is what is known as 'mānasa-pūjā', and does not need materials or bodily actions (as the bāhya-pūjā does).

This usually involves 'japa' or the repitition of the Divine names or attributes, articulated aloud (vāchika or prakaṭa) muttered (upāṃśu), or only mentally accomplished (mānasa). It is kind of yajñā,the most superior kind.

सर्वेषां कर्मणां जपयज्ञः श्रेष्ठः।
जपेन देवता नित्यं स्तूयमाना प्रसीदति।।
विधियज्ञाज् जपयज्ञो विशिष्टो दशभिर्गुणैः।
उपांशुः स्याच्छतगुणः सहस्रो मानसो मतः।।
यदुच्चनीचस्वरितैः शब्दैः स्पष्टपदाक्षरैः।
मन्त्रमुच्चारयेद्वाचा वाचिको जप ईरितः।
किञ्चित् सुश्रवणोपेत उपांशुः परिकीर्तितः।।
ध्यायेत्तु मनसा मन्त्रं जिह्वोष्ठै न विचालयेत्।
न कम्पयेच्छिरोग्रीवां दन्तान्नैव प्रकाशयेत्।।

(Yoginī-tantra)

शनैरुच्चारयेन्मन्त्रमीषदोष्ठौ च चालयेत्।
अपरैर्न श्रुतः किञ्चित्स उपांशुर्जपः स्मृतः।।
धिया यदक्षरश्रेण्या वर्णाद्वर्णं पदात्पदं।
शब्दार्थचिन्तनं भूप कथ्यते मानसो जपः।।

The repitition of the name of the Divinity or a mantra is prescribed to be done 108 times, 28 times or 10 times every day, morning, noon and eventide.

अष्टोत्तरशतं नित्यमष्टाविंशतिरेव वा।
विधिना दशकं वापि त्रिकालेषु जपेद्बुधः।।

(*Vyāsa-smṛti*)

When the japa is done, the important detail is to contemplate on the identity of the deity (devatā) of the mantra, with the guru who gave the mantra, and the verbal form of the mantra itself (mantra). The guru must be imagined to be seated on top of the devotee's head, the deity in the heart, and the mantra on the tongue (*Mahānirvāṇa-tantra, 6, 165*).

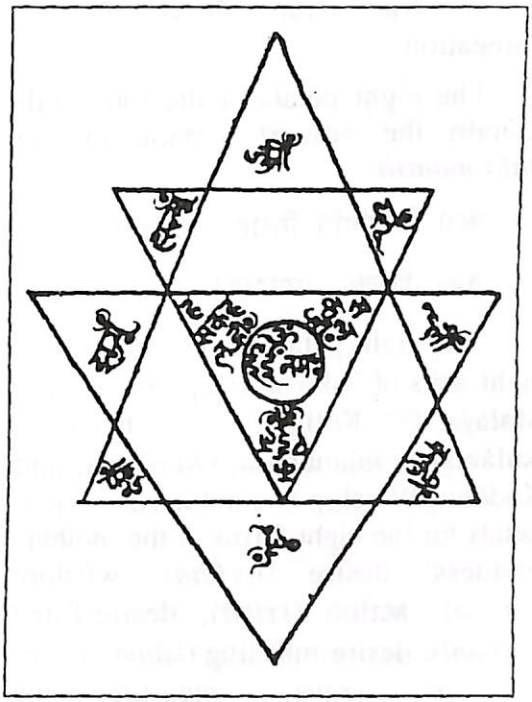
होमकर्म समाप्यैवं साधको जपमाचरेत्।
विधानं श्रुणु देवेशि येन विद्या प्रसीदति।।
देवतागुरुमन्त्रणामैक्यं संभावयेद्धिया।
अभेदेन यजेद्यस्तु तस्य सिद्धिरनुत्तमा।।
गुरुं शिरसि सञ्चिन्त्य देवतां हृदयाम्बुजे।
रसनायां मूलविद्यां तेजोरूपां विचिन्त्य च।।
त्रयाणां तेजसात्मानमेकीभूतं विचिन्तयेत्।
तारेण सम्पुटीकृत्य मूलमन्त्रं च सप्तधा।
जप्त्वा तु साधकः पश्चान्मातृकापुटितं स्मरेत्।।

7. BĀLĀ-TRIPURĀ

Bālā is described as a form of Vishṇu, who took the form of the daughter of Lalitāmbā (according to *Āditya-purāṇa*). She has the form exactly like her mother in all details, and is always with her. She is however, nine year old, and ever remains so. She is the source of all learning and wisdom.

The Bālā yantra has already been mentioned. It is an important variant of Śrīchakra, and is in vogue among numerous *sādhakas*. Some more details are, therefore, given here.

The *yantra* of Bālā-tripurā (regarded as the juvenile version of



Śrīvidyā) is a design with nine corners (*nava-yoni*) representing nine triangles (six feminine and three masculine), enclosed within an eightpetalled lotus, the whole surrounded by a square, with portals on the major directions (*bhū-pura*) or by two squares intersecting.

The central triangle (the seat of Bālā), which is feminine, is inscribed with the seed-syllable *Aiṃ,* the bottom triangle (also feminine) with the next syllable *Klīṃ*, and the triangle to its right (masculine) with the third seed-

syllable *Sauh*. The *mantra* of Bālā is repeated in the same order on the other triangle. It will be seen that the three male triangles will contain the three male memebrs of the *mantra, viz., Sauh*. It will also be noted that the mantra occurs thrice in this delineation.

The eight petals of the lotus will contain the *gāyatrī* version of the *Bālā-mantra:*

क्लीं त्रिपुरादेवि विद्महे। कामेश्वरि धीमहि।

तन्नः क्लिन्ना प्रयोदयात्।।

The eight petals also represent the eight seats of Śakti-worship: Kāmarūpa, Malaya, Kollagiri, Chauhāra, Kulāntaka, Jālandhara, Oḍḍiyāna, and Koḍḍha, Worship is conducted in these petals for the eight forms of the mother-goddess: desire (*icchhā*), wisdom (*jñāna*), action (*kriyā*), desire-filled (*kāminī*), desire-fulfilling (*kāma-dāyinī*) pleasure (*rati*), pleasure-loving (*ratipriyā*), delightful (*nandā*) and maddened mind (*manonmanī*).

The surrounding square (or intersecting squares) contains the consorts that protect the devotee from harm: Tripurāntaka, Vetāla, Agni-jihvā, Kālāntaka, Kapālin, Ekapāda, Bhīma-rūpa, Malaya and Hāṭakeśvara. The guardians of the eight directions (Indra, Yama etc.) are also located on the cardinal points.

The *Bālā-mantra* has several variants. One has only three units: ह्रीं क्लीं ह्सौः. Another has six units, the original *mantra* of three letters followed by the same letters in the reverse order; ऐं क्लीं सौः क्लीं ऐं;. Still another has nine units: श्रीं क्लीं ह्रीं ऐं क्लीं सौः ह्रीं क्लीं श्रीं;. There is also a ten-unit *mantra* called *daśārṇa:* ऐं क्लीं सौः बाला त्रिपुरे स्वाहा।

The fourteen-unit *mantra* runs thus:

ऐं क्लीं ह्सौः बाला त्रिपुरे सिद्धिं देहि नमः।

It includes a statement of intention. The first unit symbolises speech (*vāk*), the second desire (*kāma*) and the third the void of the sky or contentless consciousness (*vyoma*).

The seventeen-unit mantra is an expansion of this : स्क्रलीं क्ष्म्यं ऐं त्रिपुरे सर्ववाञ्छितं देहि नमः स्वाहा। The first composite unit represents the sage Bhṛgu (*sa*), Brahmā the creator (*ka*), action (*la*), fire (*ra*), peace (*śānti*) and the moon (*ṃ*). The second unit includes the last letter of the alphabet (*ksha,* symbolizing the entirety of speech), fire (*ra*), the principle of destruction (*mahākāla, ma*), the serpent-energy (*kuṇḍalinī, ṛ*) Vishṇu, the preserver (*ya*), and the moon (*ṃ*). The third unit is the seed of speech (*vāg-bīja*).

Likewise, the following are other variants:

ह्रीं ह्रीं ह्रीं प्रौढत्रिपुरे आरोग्यमैश्वर्यं
देहि स्वाहा।।

ह्रीं श्रीं क्लीं त्रिपुरा मदने सर्वं
शुभं साधय स्वाहा।।

ह्रीं श्रीं क्लीं परापरे त्रिपुरे
सर्वेप्सितं साधय स्वाहा।।

The iconographic representation of Bālā is given in the following hymn for contemplation. She is pictured here as a young lady red in complexion, with three eyes, adorned with moon on the head, with hands carrying goad, noose, book and rosary:

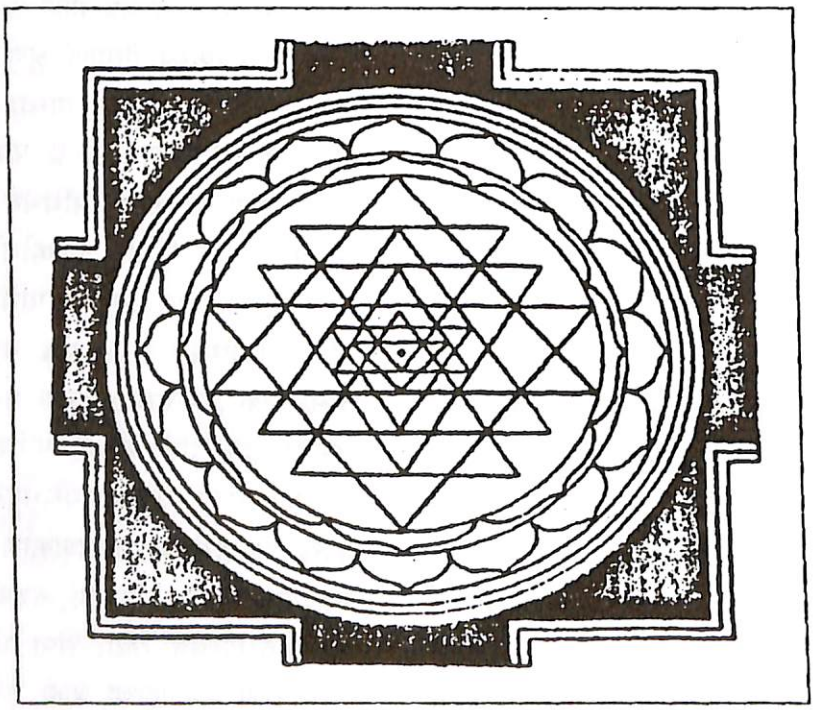
पाशाङ्कुशौ पुस्तकमक्षसूत्रं
करैर्दधाना सकलामरार्च्या
रक्ता त्रिणेत्रा शशिशेखरेऽयं
ध्येयाखिलैर्या त्रिपुरात्र बाला।।

8. CHAKRA-NIRMĀṆA-KRAM

The following excerpt giving details regarding the preparation of Śrī-chakra is from *Gandharva-tantra,* 5th paṭala, (verses 2-36).

सैवमालोच्य सर्गादौ सच्चिदानन्दरूपिणी।
समस्ततत्त्वसंयोगात् स्मृत्यधिष्ठानरूपिणी।।
व्यक्तीकरोति नित्या (या) प्रकृतिः परमः पुमान्।
सा तत्त्वसंज्ञा चिन्मात्राज्ज्योतिषः संनिधेस्तथा।।
विचिकीर्षुर्योनिभूता क्वचिदभ्येति बिन्दुना।
अतिव्यक्ता पराशक्तिरविनाभावलक्षणा।।
अखण्डपरचिच्छक्तिर्व्याप्ता चिद्रूपिणी विभुः।
समस्ततत्वभावेन विवर्तेच्छा समन्विता।।
प्रयाति बिन्दुभावं च क्रियाप्राधान्यलक्षणम्।
बैन्दवं मातृचक्रस्य त्रिरूपत्वं पुनर्भवेत्।।
बिन्दुः शिवात्मकस्तत्र बीजं शक्त्यात्मकं स्मृतम्।
तयोर्योगे भवेन्नादस्तेभ्यो यच्चिन्तयाम्यहम्।।
तस्मात् तानि च चक्राणि तत्प्रकारः प्रकथ्यते।
ततः प्राङ्मुख आसीनश्चक्रोद्धारं समारभेत्।।
हेमरूप्यादिताम्राणां पट्टे चातिमनोहरे।
चतुरस्रे समे शुद्धे मध्योच्छ्रूनविभूषिते।।
युग्माङ्गमिलितं देवि पट्टस्येह समीरितम्।
अथवा परमेशानि भूमौ चक्रं समालिखेत्।।
हस्तमाभमिते शुद्धे गोमयेनोपलेपिते।
सिन्दूररजसा तत्र कुङ्कुमेनाथ वा प्रिये।।
आलिखेच्चक्रराजं च लेखन्या हैमया तथा।
अथवा कुशमूलेन दर्भपाणिः समहितः।।
नेत्ररम्यं यथा चक्रं कुर्याद्विचक्षणः।
प्रतीच्यग्रं लिखेदेकं त्रिकोणं तदुपर्यथ।।
पूर्वाभिकोणमध्याग्रं त्रिकोणं तदुपर्यथ।
पूर्वाभिकोणमध्याग्रं त्रिकोणन्तरमालिखेत्।
अथ संधिद्वयं भित्वा प्रागग्रं विलिखेत् परम्।
त्रिकोणमध्यगं चक्रमष्टकोणं तथा भवेत्।।
ततो दशारचक्रस्य निर्माणं श्रुणु पार्वति।
दक्षिणोत्तरगा रेखास्तिस्रो यास्तत्र नास्वपि।।
मध्यरेखां परित्यज्य रेखे द्वे परिवर्धयेत्।
तेन षट्कोणकं कृत्वा संधिभेदे चतुष्टयम्।।
कृत्वा रेखाद्वयं कुर्याद् दशकोणं यथा भवेत्।
तथान्यदृशकोणस्य निर्माणं परिकिर्त्यते।।
दक्षिणोत्तरगास्वेवं रेखाः पञ्च भवन्ति याः।
तासां रेखा त्रयं मध्ये हित्वा पूर्वापरं तु तत्।।
बाह्यरेखाद्वयं देवि पूर्ववत् परिवर्धयेत्।
तेन षट्कोणकं कृत्वा संधिभेदचतुष्टयम्।।
कृत्वा रेखाद्वयं कुर्याद् दशकोणं यथा भवेत्।
चतुर्दशार चक्रस्य निर्माणं कथ्यतेऽधुना।।
दक्षिणोत्तरगास्वेवं रेखाः सप्त भवन्ति याः।
तासां रेखा त्रयं हित्वा बाह्ये पूर्वापरं ततः।।
दीर्घं रेखाद्वयं मन्त्री पूर्ववत् परिवर्धयेत्।
तेन षट्कोणकं कृत्वा संधिभेदचतुष्टयम्।।

दशारीकृत्य तेनैव संधिभेदचतुष्टयात्।
रेखाद्वयं बहिः कुर्याद्रेखाः स्युर्नव चैव वा।।
कल्पयेदथ तस्याग्रैरन्यकोणचतुष्टयम्।
एवं चतुर्दशारं स्याद्विलोचनमनोहरम्।।
एवं निष्पादिते चक्रे यद्भवति च तच्छृणु।
मध्ये त्रिकोणमेव स्यात् तन्मध्ये बिन्दुरिष्यते।।
चतुर्णामपि चक्राणां बहिरग्रास्त्रिकोणकाः।
त्रिचत्वारिंशच्च गुणिता योनयोऽष्टौ च शोभनाः।।
मत्स्या द्वादश संपन्नाश्चतुष्कोणोपशोभिताः।
ग्रन्थयोऽष्टादशापि स्युः षट्पथा ग्रन्थयोऽपरे।।
चतुर्विंशतिसंख्याताः शोभनास्ते चतुष्पथाः।
अष्टकोणकगर्भं तु चतष्कोणत्रयं तथा।।
दक्षिणोत्तरगास्तत्र नव रेखा भवन्ति हि।।
नव रेखास्तथैवान्या वह्निवायुदिगायताः।
तत्र ये पञ्च देवेशि साधकाभिमुखाग्रकाः।
त्रिकोणास्ते शक्तयः स्युः पञ्च तत्र शुभोदयाः।।
पूर्वाग्रा ये तु चत्वारो वह्नयस्ते प्रकीर्तिताः।
एवं चक्रं विनिर्माय बाह्ये वृत्तं विलिख्य च।।
तेनाष्टदलपद्मस्य निर्माणं तद्बहिस्तथा।
वृत्तेन षोडशदलं लिखेत् पद्म मनोहरम्।।
वृत्तत्रयं तु तद्बाह्ये तद्बाह्ये चतुरस्रकम्।
त्रिरेखं भूपुरं विद्धि चतुर्द्वारोपशोभितम्।।
एवं भवन्ति चक्राणि बिन्दुनैव नव क्रमात्।
वृत्तत्रयं महेशानि न पूजायां निगद्यते।।



Chapter Six
ĀMNĀYA PANTHEON

Āmnāya strictly means scripture, sacred text, tradition or instruction handed down in a lineage; śruti, sampradāya, and guru-paramparā are its synonyms. It is usual to enumerate four āmnāyas, corresponding with the four cardinal directions: East (pūrvāmnāya), South (dakshiṇāmnāya), West (paśchimāmnāya) and North (uttarāmnāya). Two more āmnāyas are sometimes added: Top (ūrdhvāmnāya) and supreme or unsurpassed (anuttarāmnāya). In Śrī-vidyā-tantra, those who belong to the lineage of the pañcha-daśī-mantra recognize only the former four (chaturāmnāya), while the practitioners of the shoḍaśī-mantra include also the other two (thus shaḍāmnāya).

In each of the āmnāyas, the masters (guru-maṇḍala) who promulgated the tradition receive the first postrations. There are dieties (devatās) specific to each āmnāya; and each of the deities has its own mantra. There is also a pīṭha associated with each āmnāya: Kāmagiri (purvāmnāya), Pūrṇāgiri (dakshiṇāmnāya), Jālandhara (paśchimāmnāya), Oḍḍiyāna (uttarāmnāya). The top āmnāyas are the forms of Mahātripura-sundarī: Unmādini (East), Bhoginī (South), Kubjikā (West) and Kālikā (South). They are described as samaya-vidyeśvarīs.

ĀMNĀYA-MANTRAS

चतुराम्यायमन्त्राः ॥

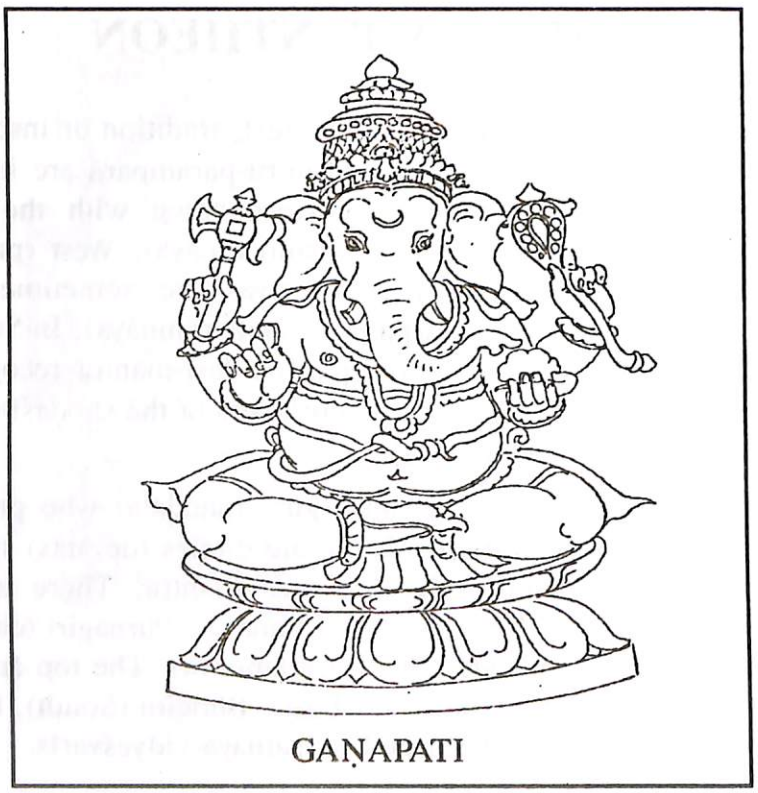
(COMMON TO PAÑCHAḌAŚĪ AND SHOḌAŚĪ)

(a) Preliminary

श्रीनाथादिगुरुत्रयं गणपतिं पीठत्रयं भैरवं
सिद्धौघं बटुकत्रयं पदयुगं दूतीक्रमं मण्डलम्।
वीरान्द्व्यष्टचतुष्कषष्टिनवकं वीरावलीपञ्चकं
श्रीमन्मालिनिमन्त्रराजसहितं वन्दे गुरोर्मण्डलम्।।

वन्दे गुरुपदद्वन्द्वमवाङ्मनसगोचरम्।
रक्तशुक्लप्रभामिश्रमतर्क्यं त्रैपुरं महः।।

गुरुपादुकामनुमुच्चार्य सुमुखादिपञ्चमुद्राः प्रदर्श्य गणपतिमूलेन महागणपतिं प्रणमेत्।।



GAṆAPATI

(१)

अथ पूर्वाम्नायः कामगिरिपीठः॥

तत्र त्रैलोक्यमोहनसर्वाशापरिपूरकसर्वसंक्षोभणाख्ये सृष्टिचक्रे पूर्वाम्नायदेवतां मुक्तातपत्रच्छायायामुपविष्टां पद्मरागारुणां मुक्ताभरणवस्त्रमाल्यानुलेपनां पाशाङ्कुशवराभयकरां रक्तमुकुटार्पितचन्द्रलेखां ध्यात्वा दिव्यौघसिद्धौघमानवौघेभ्यो नमः॥

गुरुमण्डलम्

(१) - परमेष्ठिगुरुः

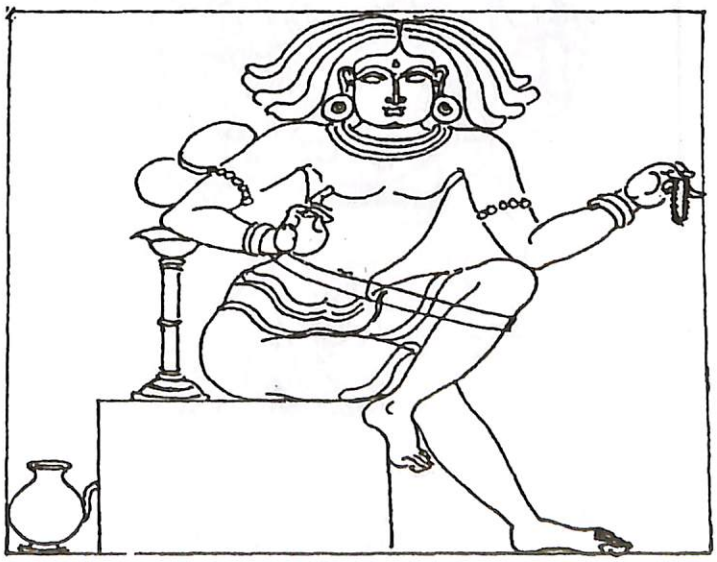
(२) - परम गुरुः

(३) - स्वगुरुः

गुरुत्रयम् ॥

गुरुः

ॐ ऐं ह्री श्रीं, एं क्लीं सौः, हंसः शिवः सोहं ह्स्ख्फ्रें हसक्षमलवरयूं ह्सौः, सहक्षमलवरयीं स्हौः, हंसः शिवः सोहं, स्वरूपनिरूपणहेतवे श्रीगुरवे नमः। अमुकानन्दनाथश्रीपादुकां पूजयामि नमः ॥ १ ॥



परमगुरुः

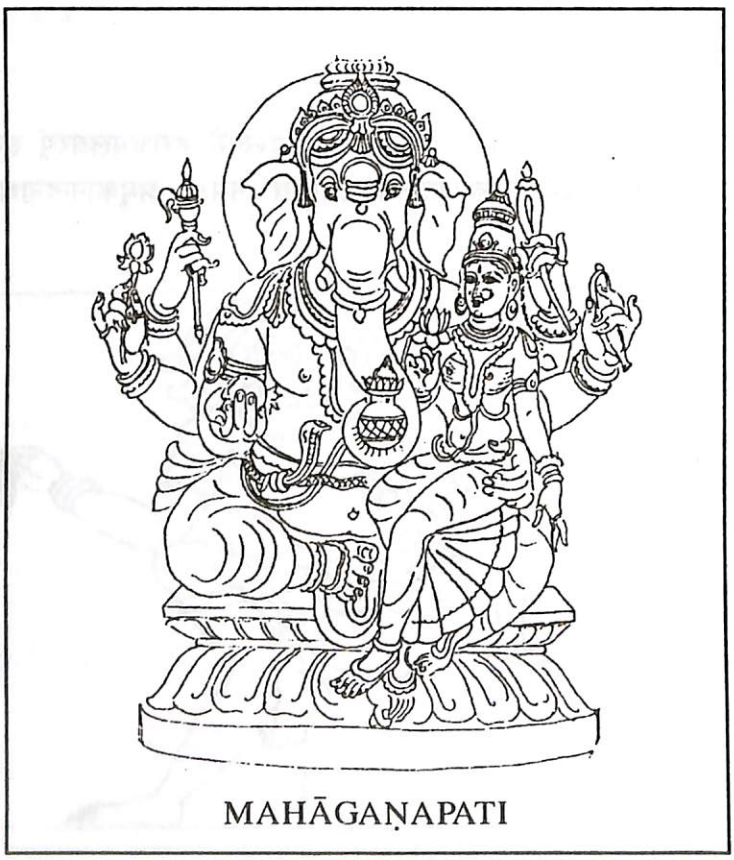
ॐ ऐं ह्रीं श्रीं एं क्लीं सौः, सोहं हंसः शिवः ह्स्खफ्रें सहक्षमलवरयूं ह्सौः, सहक्षमलवरयीं स्हौः, हंसः शिवः स्वच्छप्रकाशविमर्शहेतवे श्रीपरमगुरवे नमः। अमुकानन्दनाथश्रीपादुकां पूजयामि नमः॥२॥

परमेष्ठिगुरुः

ॐ ऐं ह्रीं श्रीं एं क्लीं सौः, हंसः शिवः सोहं हंसः, ह्स्खफ्रें सहक्षमलवरयूं ह्सौः, सहक्षमलवरयीं स्हौः, हंसः शिवः सोहं हंसः, स्वात्मारामपञ्जरविलीनतेजसे श्रीपरमेष्ठिगुरवे नमः। अमुकानन्दनाथश्रीपादुकां पूजयामि नमः ॥३॥

महागणपतिः

ॐ श्रीं ह्री क्लीं ग्लौं गं गणपतये वर वरद सर्वजनं मे वशमानय स्वाहा। महागणपतिश्रीपादुकां पूजयामि नमः ॥



MAHĀGAṆAPATI

पीठत्रयम्

ऐं क्लीं सौः अं आं सौः कामगिरिपीठब्रह्मात्मशक्त्यै नमः ।
कामगिरिपीठब्रह्मात्मशक्तिश्रीपादुकां पूजयामि नमः ॥ १ ॥

UCHCHHISHṬA-GAṆAPATI

ऐं ह्रीं श्रीं ऐ क्रीं सौः पूर्णागिरिपीठविष्ण्वात्मशक्त्यै नमः ।
पूर्णागिरिपीठविष्ण्वात्मशक्तिश्रीपादुकां पूजयामि नमः ॥ २ ॥

ऐं क्लीं सौः श्रीं ह्रीं ऐं जालन्धरपीठरुद्रात्मशक्त्यै नमः ।
जालन्धरपीठरुद्रात्मशक्तिश्रीपादुकां पूजयामि नमः ॥ ३ ॥

पूर्वाम्नाय देवताः ॥

(१) शुद्धविद्या - ऐं ई औः। शुद्धविद्याम्बाश्रीपादुकां पूजयामि नमः ॥
(२) बाला - ऐं क्लीं सौः सौः क्लीं ऐं।
बालात्रिपुरसुन्दर्यम्बाश्रीपादुकां पूजयामि नमः ॥

(३) द्वादशार्धा हसकलरडैं हसकलरडीं हसकलरडौः ।
द्वादशार्धाम्बा श्रीपादुकां पूजयामि नमः ॥

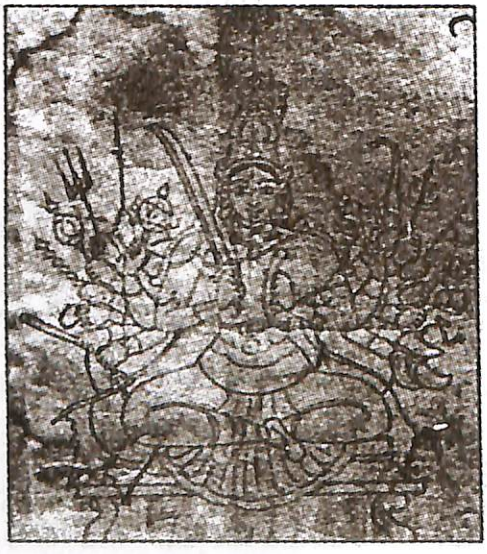
BĀLĀ

(४) मातङ्गिनीमन्त्राः -ॐ ह्रीं हसन्ति हसितालापे मातङ्गि परिचारिके।
मम भयविघ्नापदां नाशं कुरु कुरु ठ ठ हुं फट् स्वाहा।
श्रीहसन्तीश्यामलाम्बाश्रीपादुकां पूजयामि नमः ॥ १ ॥

ऐं ह्रीं श्रीं ऐं क्ली सौः ॐ नमो भगवति श्रीमातङ्गीश्वरि सर्वजनमनोहारि सर्वमुखरञ्जिनि क्लीं ह्रीं श्रीं सर्वराजवशङ्करी सर्वस्त्रीपुरुषवशङ्करी सर्वदुष्टमृगवशङ्करि सर्वसत्ववशङ्करि सर्वलोकवशङ्करी त्रैलोक्यं मे वशमानय स्वाहा। सौः क्लीं ऐं श्री ह्रीं ऐं। श्रीराजश्यामलाम्बाश्रीपादुकां पूजयामि नमः ॥ २ ॥

MAHĀKĀLĪ

MAHĀ-LAKSHMĪ



MAHĀSARASVATI

ॐ नमो भगवते महाशुकाय त्रिभुवनालङ्कराय राजमदमर्दनाय शीघ्रं राजानं मे वशमानय स्वाहा।

श्रीशुकश्यामलाम्वाश्रीपादुकां पूजयामि नमः ॥ ३ ॥

ॐ ऐं ॐ नमो भवगत्यै शां शारिके सकलकलाकोविदे विद्यां वोधय वोधय स्वाहा।

श्रीशारिकाश्यामलाम्बाश्रीपादुकां पूजयामि नमः ॥ ४ ॥

ॐ नमो भगवत्यै वीं वीणायै मम संगीतविद्यां प्रयच्छ स्वाहा ।

श्रीवीणाश्यामलाम्वाश्रीपादुकां पूजयामि नमः ॥ ५ ॥

ॐ नमो भगवत्यै व्यं वेणवे मम साहित्यविद्यां प्रयच्छ स्वाहा।

श्रीवेणुश्यामलाम्वाश्रीपादुकां पूजयामि नमः ॥ ६ ॥

ऐं नमः उच्छिष्टचण्डालि मातङ्गि सर्वजनवशङ्गि सर्वजनवशङ्करि स्वाहा।

श्रीलघुश्यामलाम्वाश्रीपादुकां पूजयामि नमः ॥ ७ ॥

(५) गायत्री

ॐ भूर्भूःस्वः। तत्सवितुर्वरेण्यं भर्गो देवस्य धीमहि।

धियो यो नः प्रचोदयात् श्रीगायत्र्यम्वाश्रीपादुकां पूजयामि नमः॥

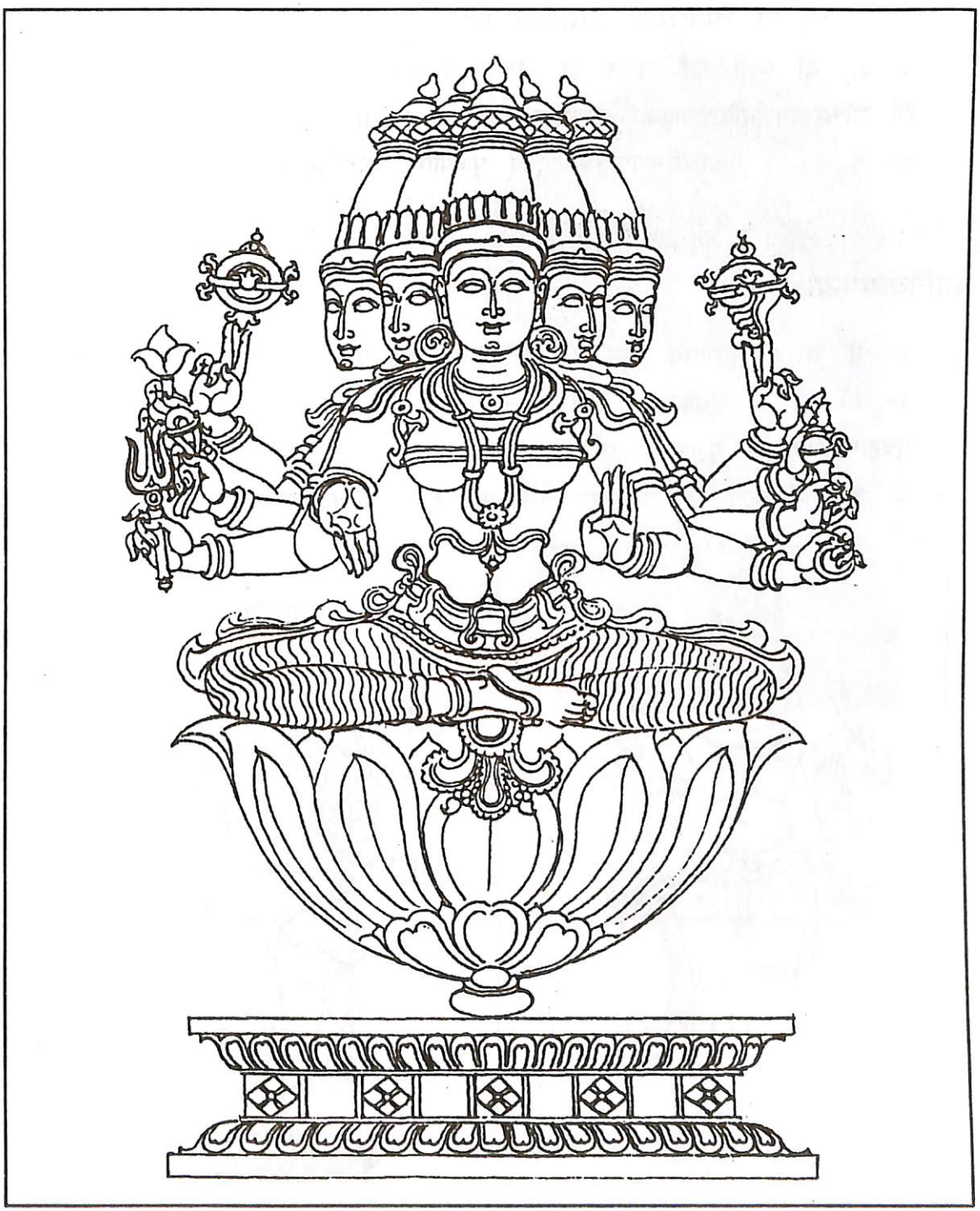
(६) गणपतिमन्त्राः

ॐ श्री ह्रीं ग्लौं गणपतये सर्वकार्यसिद्धिं कुरु स्वाहा।

क्षिप्रगणपतिश्रीपादुकां पूजयामि नमः ॥ १ ॥

ॐ श्री ह्रीं सर्वकार्यिवघ्नप्रशासनाय सर्वराजवश्यकराय सर्वस्त्रीपुरुषाकर्षणाय सर्वलोकवशीकरणाय ओ ह्रीं क्रों हूँ फट् स्वाहाॐ सिद्धगणपतिश्रीपादुकां पूजयामि नमः ॥ २ ॥

ॐ श्रीं ह्रीं क्लीं ग्लौं ऐं वद वद वाग्वादिनि सिद्धगणपतये गीं भगवति स्वाहाॐ शक्तिगणपतिश्रीपादुकां पूजयामि नमः ॥ ४ ॥

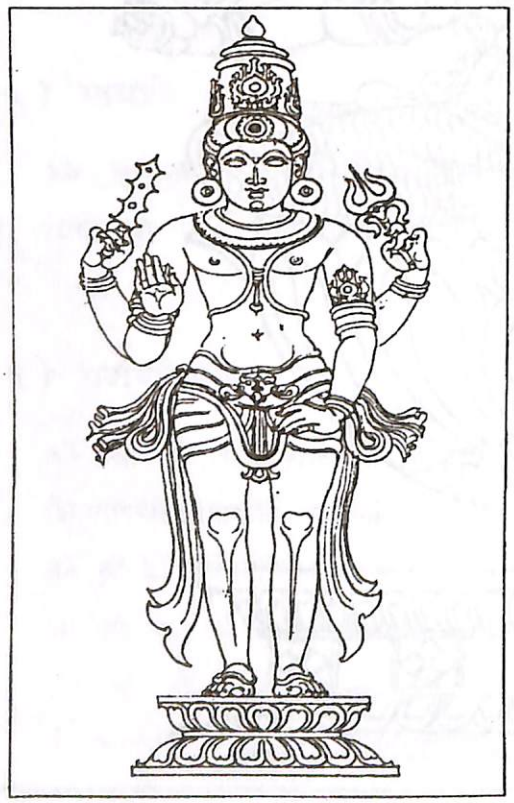


GĀYATRĪ

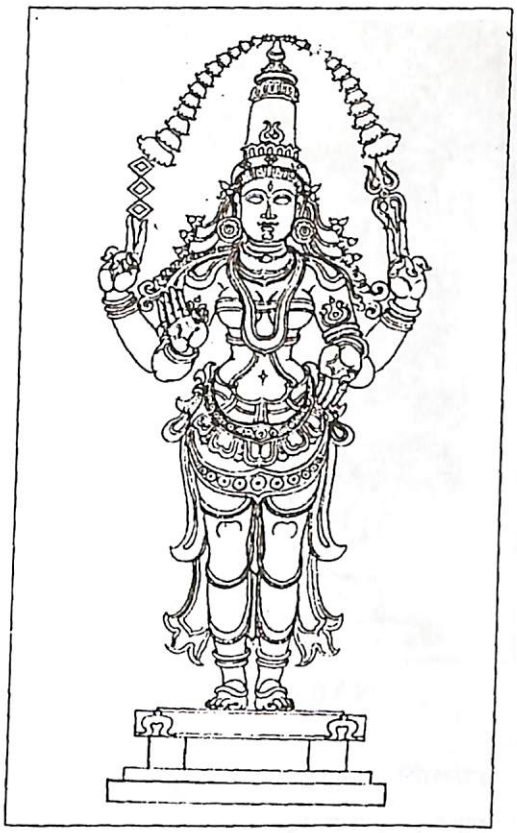
ॐ हस्तिमुखाय लम्बोदराय उच्छिष्टाय महात्मने
आं क्रों ह्रीं क्लीं ग्लौं गं घे घे उच्छिष्टाय स्वाहा
ॐ उच्छिष्टगणपतिश्रीपादुकां पूजयामि नमः ॥ ५ ॥
ॐ गं ॐ । एकाक्षरीगणपतिश्रीपादुकां पूजयामि नमः ॥ ६ ॥

कार्तिकेयमन्त्राः

ॐ ऐं क्षं क्षं कुमाराय नमः ॐ कुमारश्रीपादुकां पूजयामि नमः ॥ १ ॥
ॐ ह्रीं श्रीं सं सुब्रह्मण्याय वैरिधैर्यं चलय स्वाहा ।
सुब्रह्मण्यश्रीपादुकां पूजयामि नमः ॥ २ ॥
ॐ ह्रीं श्रीं क्लीं सौः स्कन्दाय नमः । स्कन्दश्रीपादुकां पूजयामि नमः ॥ ३ ॥



KĀRTIKEYA



KAUMĀRĪ

SHAṆMUKHA

मृत्युञ्जयमनुः - ॐ हौं जुं सः। मृत्युञ्जयश्रीपादुकां पूजयामि नमः ॥

नीलकण्ठमनुः - ॐ फ्रों न्रीं ठः। नीलकण्ठश्रीपादुकां पूजयामि नमः ॥

त्र्यम्बकमनुः - ॐ त्र्यम्बकंयजामहे सुगन्धिं पुष्टिवर्धनम्। उर्वारुकमिव वन्धनान्मृत्योर्मुक्षीय मामृतात्॥ त्र्यम्वकश्रीपादुकां पूजयामिनमः॥

जातवेदोमनुः - ॐ वैश्वानर जातवेद इहावह लोहिताक्ष सर्वकर्माणि साधय साधय स्वाहा। जातवेदश्रीपादुकां पूजयामि नमः ॥

प्रत्यङ्गिरामनुः

ॐ आं ह्रीं ॐ नमः कृष्णवसने सिंहवदने महाभैरवि ज्वलज्ज्वालाजिह्वे करालवदने प्रत्यङ्गिरे क्ष्म्रों। ॐ नमो नारायणाय। घृणिस्सूर्य आदित्यों। सहस्रार हू फट्। अव ब्रह्मद्विषो जहि। ब्राह्मीप्रत्यङ्गिराश्रीपादुकां पूजयामि नमः ॥ १ ॥

MṚTYUÑJAYA

NĀRĀYAṆĪ

ॐ ह्रीं खें फ्रें भक्ष ज्वालाजिह्वे करालवदने कालरात्रि प्रत्यङ्गिरे क्षों क्ष्म्रौं ह्रीं नमस्तुभ्यं हन हन, मां रक्ष, मम शत्रून् भक्षय भक्षय हूं फट् स्वाहा। नारायणीप्रत्यङ्गिराश्रीपादुकां पूजयामि नमः ॥ २ ॥

PRATYAṆGIRĀ

श्रीं ह्रीं ॐ नमः कृष्णवसने सहस्रसिंहिनि सहस्रवदने कालरात्रि प्रत्यङ्गिरे परसैन्यपरकर्मविध्वंसिनि परमन्त्रोत्सादिनि सर्वभूतदमनि सर्वदेहान्धन्ध वन्ध सर्वविद्यां छिन्धि छिन्दि क्षोभय क्षोभय परतन्त्राणि स्फोटय स्फोटय सर्वशृङ्खलान् त्रोटय त्रोटय ज्वलज्ज्वालाजिह्वे करालवदने प्रत्यङ्गिरे ह्रीं नमः रौद्रीप्रत्यङ्गिराश्रीपादुकां पूजयामि नमः ॥ ३ ॥

यां कल्पयन्ति नोऽरयः क्रूरां कृत्यां वधूमिव ।
तां ब्रह्मणापन्निर्णुद्मः प्रत्यक्कर्तारमृच्छतु ।
उग्रकृत्याप्रत्यङ्गिराश्रीपादुकां पूजयामि नमः ॥ ४ ॥

ज्वलज्ज्वालाजिह्वे करालदंष्ट्रे प्रत्यङ्गिरे क्षीं ह्रीं हूं फट् ।
अथर्वणभद्रकाली प्रत्यङ्गिराश्रीपादुकां पूजयामि नमः ॥ ५ ॥

BRAHMĀ

ब्रह्मा

ॐ तत्पुरुषाय विद्महे महादेवाय धीमहि। तन्नो रुद्रः प्रचोदयात्ॐ

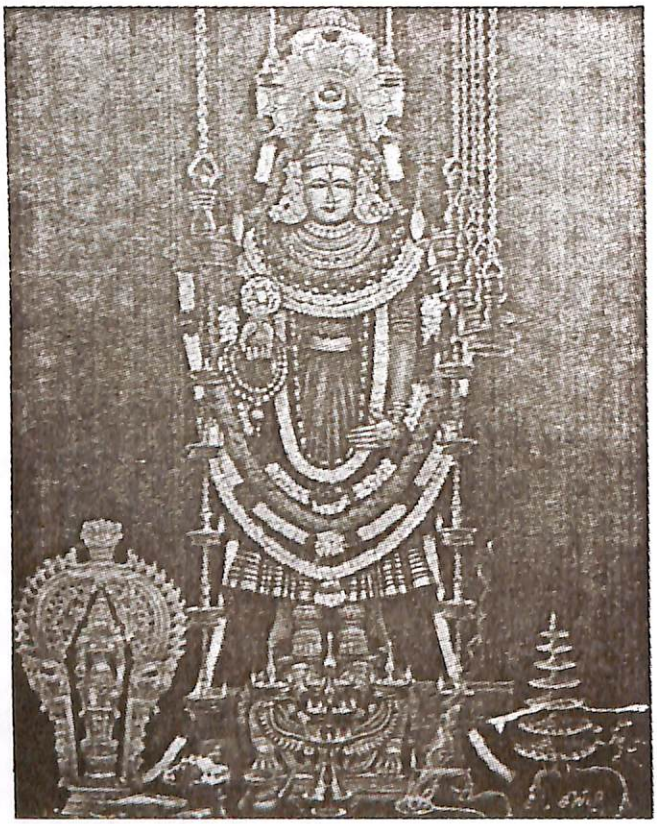
अकारख्याय सृष्टिकर्त्रे ब्रह्मणे नमः । ब्रह्मश्रीपादुकां पूजयामि नमः ॥

समयविद्येश्वरी

ह्स्त्रैं ह्स्वल्रीं ह्स्त्रौः पूर्वाम्नायसमयविद्येश्वर्युन्मोदिनी देव्याम्वाश्रीपादुकां पूजयामि नमः ॥

मूलं गुरुत्रयगणपतिपीठत्रयसहितायै शुद्धविद्यादिसमविद्येश्वरीपर्यन्तचतुर्विंशतिसहस्रदेवतापरिसेवितायै कामगिरिपीठस्थितायै पूर्वाम्नायसमष्ठिरूपिण्यै श्री महात्रिपुरसुन्दर्यै नमः। श्रीमहात्रिपुरसुन्दरीश्रीपादुकां पूजयामि नमः ॥

इति पूर्वाम्नायः कामगिरिपीठः ॥ १ ॥



KANYĀ-KUMĀRI

(२)

अथ दक्षिणाम्नायः पूर्णागिरिपाठः॥

चतुर्दशारद्विदशारात्मके स्थितिचक्रे दक्षिणाम्नायदेवतामुद्यत्सूर्यसहस्राभां नानालङ्कारभूषितां रक्तवस्त्रानुलेपनां वामाद्यूर्ध्वयोस्तदाद्यध:स्थयोः करयोः पाशाङ्कुशपुस्तकाक्षमालाधरां ध्यात्वा-

गुरुमण्डलम् ॥

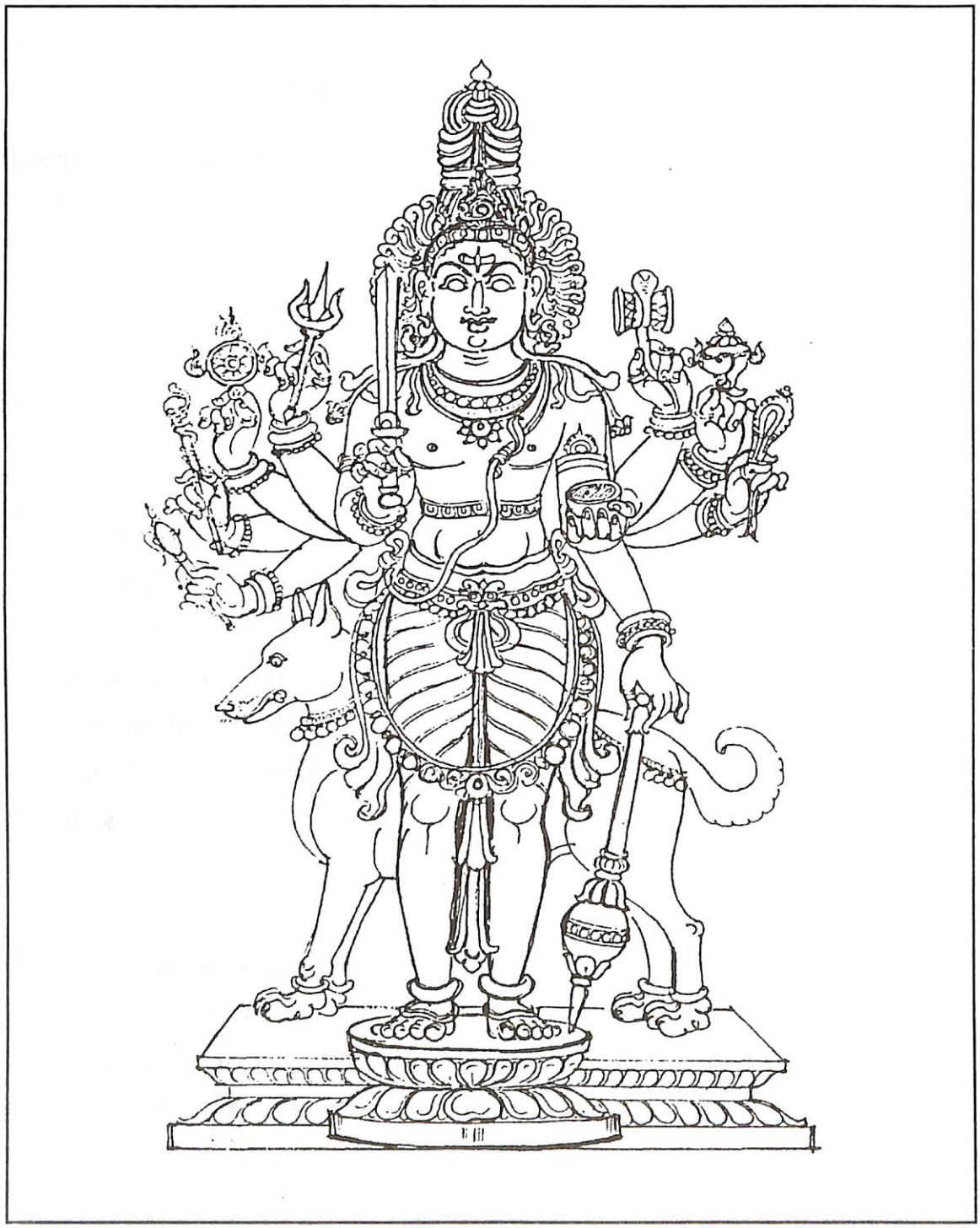
गुरुत्रयं पूर्ववत् ॥

अष्टभैरवाः ॥

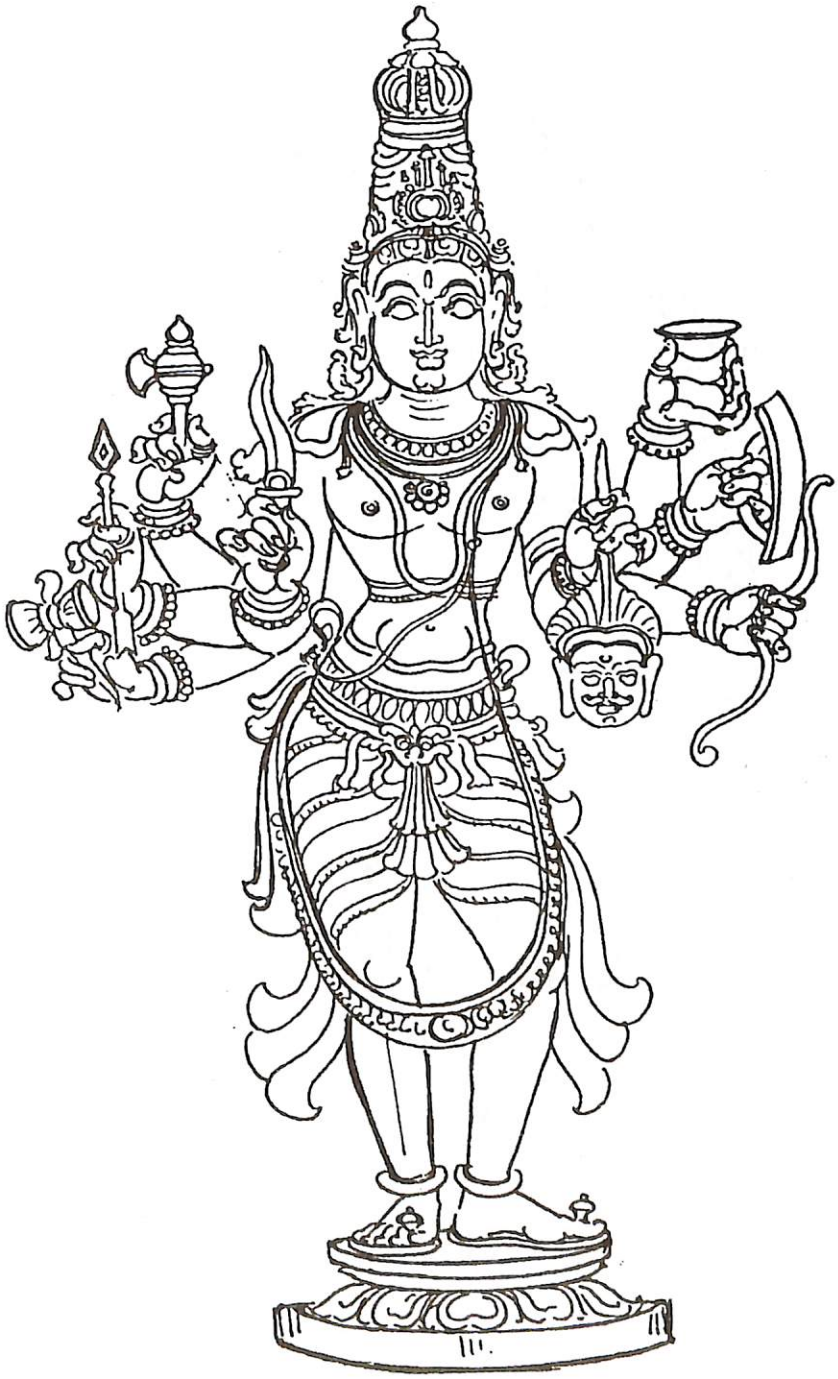
फ्रें फट् फां फी ह्रीं श्रीं खचक्रभैरवश्रीपादुकां पूजयामि नमः ॥ १ ॥
फ्रें फट् फां फीं ह्रीं श्रीं खचक्रभैरवश्रीपादुकां पूजयामि नमः ॥ २ ॥
फ्रें फट् फां फीं ह्रीं श्रीं फट्कारभैरवश्रीपादुकां पूजयामि नमः ॥ ३ ॥
फ्रें फट् फां फीं ह्रीं श्रीं एकात्मानन्दभैरवश्रीपादुकां पूजयामि नमः ॥ ४ ॥
फ्रें फट् फां फीं ह्रीं श्रीं रविभक्षणभैरवश्रीपादुकां पूजयामि नमः ॥ ५ ॥
फ्रें फट् फां फीं ह्रीं श्रीं नभोनिर्मलभैरवश्रीपादुकां पूजयामि नमः ॥ ६ ॥
फ्रें फट् फां फीं ह्रीं श्रीं डामरभास्करभैरवश्रीपादुकां पूजयामि नमः ॥ ७ ॥

ओघत्रयम् ॥

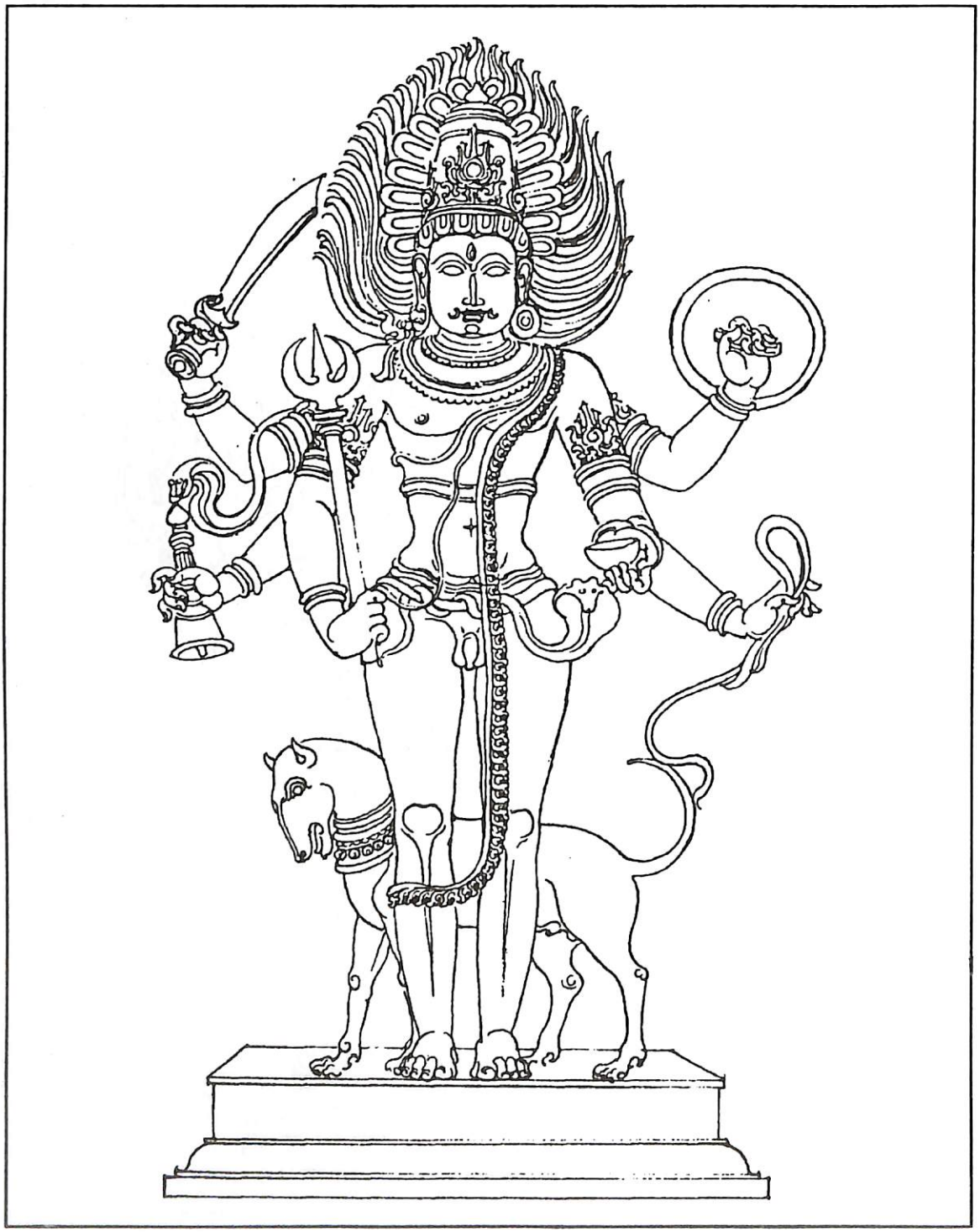
ह्रीं श्रीं सौः आं महादुर्मानाम्वासिद्धश्रीपादुकां पूजयामि नमः ॥ १ ॥
ह्रीं श्रीं सौः आं सुन्दर्यम्वासिद्ध श्रीपादुकां पूजयामि नमः ॥ २ ॥
ह्रीं श्रीं सौः आं विश्वदलनाम्वासिद्धश्रीपादुकां पूजयामि नमः ॥ ३ ॥
ह्रीं श्रीं सौः आं कपालिकाम्वासिद्धश्रीपादुकां पूजयामि नमः ॥ ४ ॥
ह्रीं श्रीं सौः आं भीमाम्वासिद्धश्रीपादुकां पूजयामि नमः ॥ ५ ॥



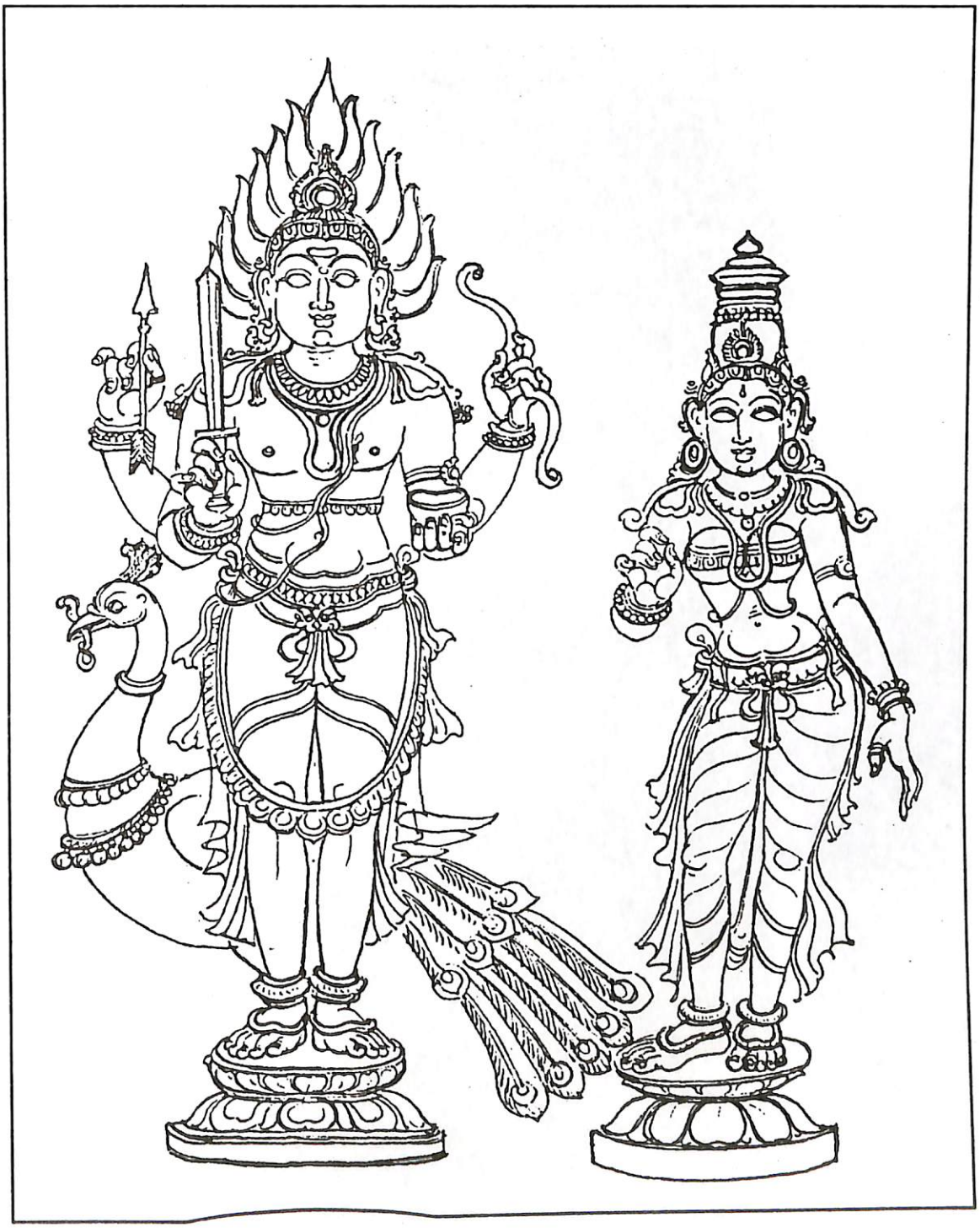
SAMHĀRA-BHAIRAVA



BHĪSHAṆA-BHAIRAVA



UNMATTA-BHAIRAVA



ASITĀṆGA-BHAIRAVA

KOLAKA-BHAIRAVA

KĀLA-BHAIRAVA

ह्रीं श्रीं सौः आं करात्यम्बासिद्ध श्रीपादुकां पूजयामि नमः ॥ ६ ॥

ह्रीं श्री सौः आं खराननाम्बासिद्धश्रीपादुकां पूजयामि नमः ॥ ७ ॥

ह्रीं श्रीं सौः आं शालिन्यम्बासिद्धश्रीपादुकां पूजयामि नमः ॥ ८ ॥

वटुकत्रयम् ॥

ॐ ह्रीं श्रीं हूं फट् स्कन्दवटुकश्रीपादुकां पूजयामि नमः ॥ १ ॥

ॐ ह्रीं श्रीं हूं फट् चित्रवटुकश्रीपादुकां पूजयामि नमः ॥ २ ॥

ॐ ह्रीं श्रीं हूं फट् विरिञ्चिवटुकश्रीपादुकां पूजयामि नमः ॥ ३ ॥

प्रकाशविमर्शपादुके ॥

हसकलह्रीं हसकहलह्रीं सकलह्रीं। प्रकाशपादुकाश्रीपादुकां पूजयामि नमः ॥ १ ॥

हसकल हसकहल सकलह्रीं। विमर्शपादुकाश्रीपादुकां पूजयामि नमः ॥ २ ॥

सौभाग्यविद्या ॥

ऐं क-५ क्लीं ह-६ सौः स-४। सौभाग्यविद्याम्बाश्रीपादुकां पूजयामि नमः॥

बगलामुखी ॥

SAUBHĀGYA-BHUVANEŚVARĪ

ॐ ह्लीं बगलामुखि सर्वदुष्टानां वाचं मुखं पदं स्वम्भय जिह्वां कीलय वुद्धिं विनाशय ह्लीं ॐ स्वाहा। वगलामुखीश्रीपादुकां पूजयामि नमः ॥

वाराही ॥

ऐं ग्लौं ऐं नमो भगवति वार्तालि वार्तालि वाराहि वाराहि वराहमुखि वराहमुखि अन्धे अन्धिनि नमः। रुन्धे रुन्धिनि नमः। जम्भे जम्भिनि नमः। मोहे मोहिनि नमः।

वटुकः ॥

ॐ ह्रीं वं वटुकाय आपदुद्धारणं कुरु कुरु वं वटुकाय ह्रीं ॐ स्वाहा।
आपदुद्धारणवटुकश्रीपादुकां पूजयामि नमः॥

तिरस्कारिणी ॥

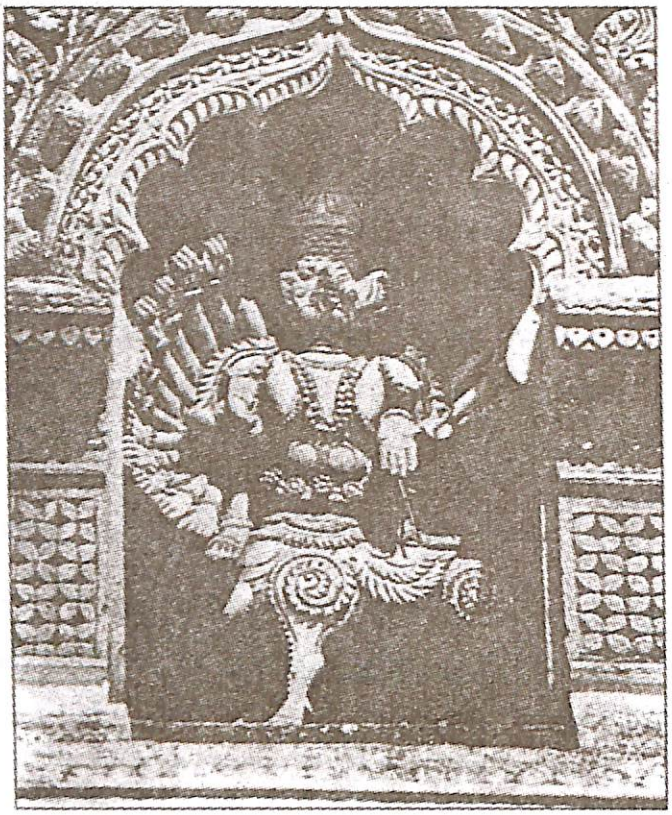
ऐं ह्रीं श्रीं ऐं क्लीं सौः ॐ नमो भगवति तिरस्करिणि महामाये महानिद्रे
सकलपशुजनमनचक्षुः श्रोत्रतिरस्कारणां कुरु कुरु स्वाहा सौः क्लीं ऐं श्रीं ह्रीं ऐं।
तिरस्करिण्यम्वाश्रीपादुकां पूजयामि नमः॥

महामाया ॥

ॐ ह्रीं ईं ॐ नमो भगवति महामाये मनोमये जगत्क्षोभिणि वर वरदे सर्वजनं मोहय मोहय ईं ह्रीं ॐ स्वाहाॐ श्रीमहामायाश्रीपादुकां पूजयामि नमः ॥

अघोररुद्रः ॥

हां हीं हं अघोरेभ्योऽथ घोरेभ्यो घोरघोरतरेभ्यः।
सर्वेभ्यः सर्वशर्वेभ्यो नमस्ते अस्तु रुद्ररूपेभ्यः॥
ह्रै ह्रौं हं अघोराय स्वाहाॐ अघोरेभ्योऽथ घोरेभ्यो घोरघोरतरेभ्यः
सर्वेभ्यः सर्वशर्वेभ्यो नमस्ते अस्तु रुद्ररूपेभ्यः स्वाहा।
कं कं हं क्षं सं हं ग्रीं ग्रीं प्रत्यक्ष प्रत्यक्ष ह्रं ह्रीं ह्रां सं हुं फट् स्वाहा।
अघोरश्रीपादुकां पूजयामि नमः ॥



ŚARABHEŚARA

शरभेश्वरः ॥

ॐ नमो भगवते प्रलयकालाग्निरुद्राय दक्षाध्वरध्वंसकाय महाशरभाय मम शुत्रुच्छेदनं कुरु स्वाहा।

श्रीशरभेश्वर श्रीपादुकां पूजयामि नमः ॥ १ ॥

खें खां खं फट् प्राणग्रहसि प्राणग्रहसि हूं फट्।

सर्वशत्रुसंहारकाय शरभसाळ्वाय पक्षिराजाय हूँ फट् स्वाहा।

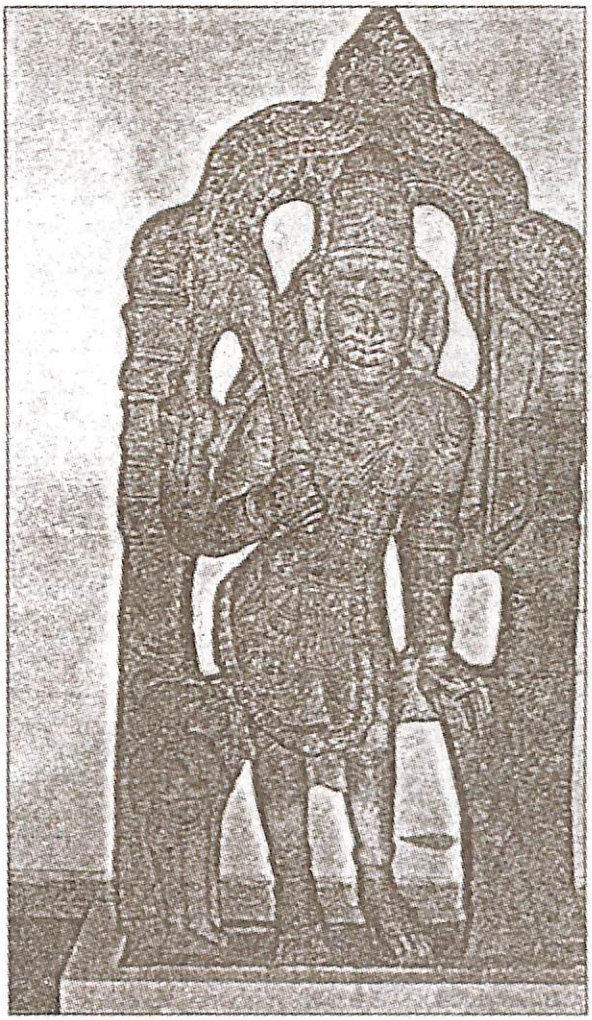
शरभेश्वरीश्रीपादुकां पूजयामि नमः ॥ २ ॥

भेतालः ॥

छां छीं छं छैं छौं छः ऐं ह्रीं क्लीं झां परेतभूताधिपतये महापिशाचकपालाय झां झोटिंगदमनाय अधिपाय भो भो भेताला तुभ्यं नमः स्वाहा। भेतालश्रीपादुकां पूजयामि नमः ॥

खड्गरावणः ॥

ॐ ह्रीं क्लीं खं भूतेश ह्रीं ह्रां खड्गरावणाय नमः।
खड्गरावणश्रीपादुकां पूजयामि नमः॥



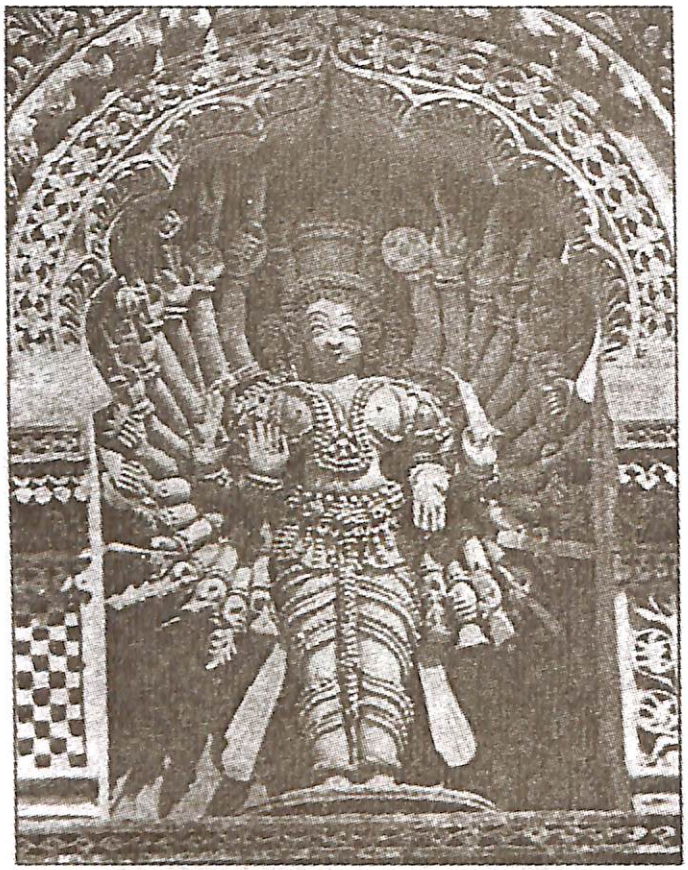
VĪRABHADRA

वीरभद्रः ॥

ॐ क्लीं ग्रीं वीरभद्र जय जय नमः।
स्वाहा वीरभद्राश्रीपादुकां पूजयामि नमः॥

रुद्रः ॥

ॐ नमो भगवते रुद्राय। रुद्रश्रीपादुकां पूजयामि नमः॥



RUDRA (AGHORA)

शास्ता ॥

ह्रीं हरिहरपुत्राय पुत्रलाभाय शत्रुनाशाय मदगजवाहनाय महाशास्त्रे प्रत्यक्षवेलायुधाय वर वरद सर्वजनं मे वशमानय स्वाहा। श्रीशस्तृश्रीपादुकां पूजयामि नमः॥

पाशुपतास्त्रः ॥

ॐ श्लीं पशु हुं फट्। पाशुपतास्त्रश्रीपादुकां पूजयामि नमः॥

ŚĀSTĀ

ब्रह्मास्त्रः ॥

ॐ आं ह्लीं क्रों ग्लौं हुं ऐं क्लीं ह्रीं श्रीं वगलामुखि आवेशयावेशय आं ह्लूं क्रों ब्रह्मास्त्ररूपिणी एह्येहि आं ह्लूं क्रों मम हृदये आवहावह संनिधिं कुरु कुरु आं ह्लूं क्रों मम हृदये सुखं चिरं तिष्ठ तिष्ठ आं ह्लूं क्रों हुं फट् स्वाहा। ब्रह्मास्त्रश्रीलपादुकां पूजयामि नमः ॥

वायव्यास्त्रः ॥

आवायव्ययावायव्या व्यायवाया व्ययवाआ। औवयिव्ययावायव्या व्यायवायाव्यर्वाऔ। ॐ हन हन हुं फटों स्वाहा। वायव्यास्त्रश्रीपादुकां पूजयामि नमः॥

सप्तभैरवाः ॥

ॐ नमो भगवते उग्रभैरवाय सर्वविघ्नान्नाशय नाशय हुं फट् स्वाहा।
उग्रभैरवश्रीपादुकां पूजयामि नमः ॥ १ ॥

ॐ ह्रीं आं अङ्गभैरव (देवदत्त) कोपशमनं कुरु कुरु स्वाहा।
अङ्गभैरवश्रीपादुकां पूजयामि नमः ॥ २ ॥

ह्रूं ह्रीं क्लीं अघोरभैरवाय (देवदत्तं) मोहय स्वाहा।
अघोरभैरवश्रीपादुकां पूजयामि नमः ॥ ३ ॥

ॐ नमो भगवते महाभीमभैरवाय लोकभयङ्कराय सर्वशत्रुसंहारकाय हूं (देवदत्तं) ध्वंसय ध्वंसय स्वाहा। भीमभैरवश्रीपादुकां पूजयामि नमः ॥ ४ ॥

वं रं ह्रूं ॐ नमो भगवते विजयभैरवाय सर्वशत्रुविनाशनाय विवुधवाहनाय नररुधिरमांसभक्षणाय (देवदत्तं) उच्चाटयोच्चाटय हुं ताडय भस्मीकुरु भस्मीकुरु स्वाहा। विजयभैरवश्रीपादुकां पूजयामि नमः ॥ ५ ॥

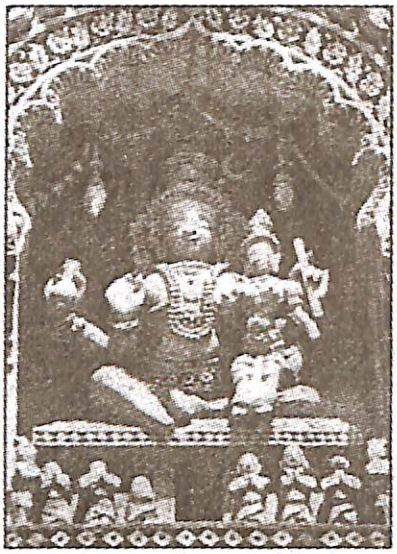
ह्रीं स्त्रं रक्तभैरवाय शवकपालमालालङ्कृताय नवाम्बुदश्यामाय एह्येहि शीघ्रं एहि मां पाहि एं ऐं आगामिकार्यं वद वद अखिलोपाधिं हर हर सौभाग्यं देहि मे स्वाहा। रक्तभैरवश्रीपादुकां पूजयामि नमः ॥ ६ ॥

ॐ श्रीं ह्रीं क्लीं ॐ नमो भगवते स्वर्णाकर्षणभैरवाय प्रणताभीष्टपरिपूरणाय एह्येहि करुणानिधे मह्यं हिरण्यं दापय दापय श्रीं ह्रीं क्लीं स्वाहा। स्वर्णाकर्षणभैरवश्रीपादुकां पूजयामि नमः ॥ ७ ॥

दक्षिणामूर्तिः ॥

ॐ नमो भगवते दक्षिणामूर्तये मह्यं मेधां प्रज्ञां प्रयच्छ स्वाहा।
मेधादक्षिणामूर्तिंश्रीपादुकां पूजयामि नमः ॥ १ ॥

DAKSHIṆĀ-MŪRTI



DAKSHIṆĀ-MŪRTI

ॐ नमो भगवते दक्षिणामूर्तये मह्यं श्रियं प्रज्ञां प्रयच्छ स्वाहा।
लक्ष्मीदक्षिणामूर्तिश्रीपादुकां पूजयामि नमः ॥ २ ॥

ॐ अः नमः शिवाय अः ॐ। कीर्तिदक्षिणामूर्तिश्रीपादुकां पूजयामि नमः ॥ ३ ॥

ॐ ज्ञां नमश्चिन्मयमूर्तये ज्ञानं देहि स्वाहा।
ज्ञानदक्षिणामूर्तिश्रीपादुकां पूजयामि नमः ॥ ४ ॥

ॐ श्री सौः श्रीसाम्वशिवाय तुभ्यं स्वाहा। साम्वदक्षिणामूर्तिश्रीपादुकां पूजयामि नमः ॥ ५ ॥

ॐ ह्रीं ॐ दक्षिणामूर्तये सर्वसाध्यमेधां समुत्कर्षय स्वाहाॐ
वीरदक्षिणामूर्तिश्रीपादुकां पूजयामि नमः ॥ ६ ॥

ओंकारसंहारमूर्तये नमः। संहारदक्षिणामूर्तिश्रीपादुकां पूजयामि नमः ॥ ७ ॥

ॐ नमो भगवते दक्षिणामूर्तये त्रिनेत्राय त्रिकालज्ञानाय सर्वशत्रुघ्नाय सर्वापस्मारविदारणाय दारय दारय मारय मारय भस्मीकुरु भस्मीकुरु एह्येहि हुं फट् अपस्मारनिवर्तकदक्षिणामूर्तिश्रीपादुकां पूजयामि नमः ॥ ८ ॥

विष्णुः ॥

अघोरेभ्योऽथ घोरेभ्यो घोरघोरतरेभ्यः। सर्वेभ्यः सर्वशर्वेभ्यो नमस्ते अस्तु रुद्ररूपेभ्यः॥
उकाररूपाय स्थितिकर्त्रे विष्णवे नमः। विष्णुश्रीपादुकां पूजयामि नमः॥

VISHṆU

ŚRĪ-VISHṆU

भोगिनी समयविद्येश्वरी ॥

ॐ ह्रीं ऐं क्लिन्ने क्लिन्नमदद्रवे कुले ह्सौः।

दक्षिणाम्नायसमयविद्येश्वरी भोगिनीदेव्याम्बाश्रीपादुकां पूजयामि नमः ॥ १ ॥

मूलं भैरवाष्टकनवसिद्धौघवटुकत्रयपदयुगसहितायै सौभाग्यविद्यादिसमयविद्येश्वरीपर्यन्त-त्रिंशत्सहस्रदेवतापरिसेवितायै पूर्णागिरिपीठस्थितायै दखिणाम्नायसमष्टिरूपिण्यै श्रीमहात्रिपुरसुन्दर्यै नमः। श्रीमहात्रिपुरसुन्दरीश्रीपादुकां पूजयामि नमः।।

इति दक्षिणाम्नायः पूर्णागिरिपीठः ॥ २ ॥

(३)

अथ पश्चिमाम्नायः जालन्धरपीठः

नवयोनिचक्रे सहस्राराख्ये पश्चिमाम्नायाधिदेवतां पञ्चमुण्डासनां बालार्कसहस्रप्रभां मुण्डमालाधरां रक्तवस्त्राभरणानुलेपनां वामाद्यूर्ध्वं तदाद्यधः पाशाङ्कुशाभयावरकरां त्रिनेत्रां ध्यात्वा गुरुमण्डलम्।।

गुरुत्रयम्।। यथापूर्वम्।।

JĀLANDHARA-PĪṬHEŚVARI

दशदूत्यः ॥

अं आं सौः ह्रीं श्रीं सौः योन्यम्वादूतीश्रीपादुकां पूजयामि नमः ॥ १ ॥
अं आं सौः ह्रीं श्रीं सौः योनिसिद्धनाथाम्वादूतीश्रीपादुकां पूजयामि नमः ॥ २ ॥
अं आं सौः ह्रीं श्रीं सौः महायोन्यम्वादूतीश्रीपादुकां पूजयामि नमः ॥ ३ ॥

YOGINĪ-DŪTĪ

अं आं सौः ह्रीं श्रीं सौः महायोनिसिद्धनाथाम्वादूतीश्रीपादुकां पूजयामि नमः ॥ ४ ॥
अं आं सौः ह्रीं श्रीं सौः दिव्ययोन्यम्वादूतीश्रीपादुकां पूजयामि नमः ॥ ५ ॥
अं आं सौः ह्रीं श्रीं सौः दिव्ययोनिसिद्धनाथाम्वाश्रीपादुकां पूजयामि नमः ॥ ६ ॥

SIDDHĀMBĀ-DŪTĪ

अं आं सौः ह्रीं श्रीं सौः शङ्खयोन्यम्बादूतीश्रीपादुकां पूजयामि नमः ॥ ७ ॥
अं आं सौः ह्रीं श्रीं सौः शङ्खयोनिसिद्धनाथाम्बादूतीश्रीपादुकां पूजयामि नमः ॥ ८ ॥
अं आं सौः ह्रीं श्रीं सौः पद्मयोन्यम्बादूतीश्रीपादुकां पूजयामि नमः ॥ ९ ॥
अं आं सौः ह्रीं श्रीं सौः पद्मयोनिसिद्धनाथाम्बादूतीश्रीपादुकां पूजयामि नमः ॥ १० ॥

DIVYA-YONI-DŪTĪ

PADMAYONI-DŪTĪ

SIDDHANĀTHA-DŪTĪ

DIVYAYONYAMBĀ-DŪTĪ

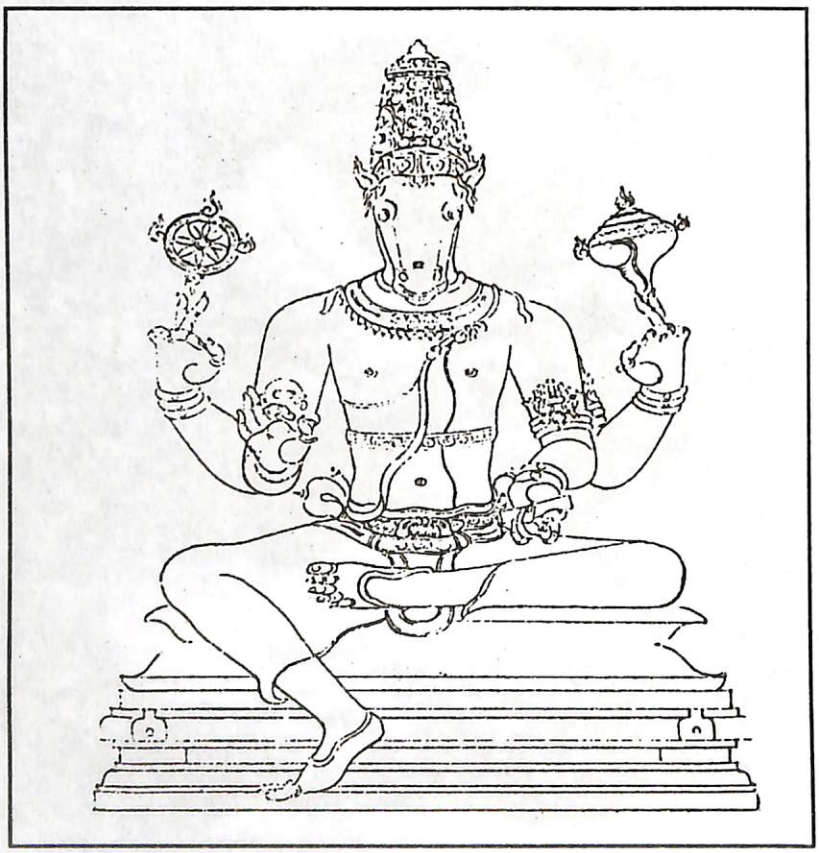
MAHĀYONYAMBĀ-DŪTĪ

मण्डलत्रयम् ॥

ह्रीं श्रीं ऐं ह्रीं श्रीं क्लीं ह्रीं श्रीं सौः वह्निमण्डलश्रीपादुकां पूजयामि नमः ॥ १ ॥
ह्रीं श्रीं ऐं ह्रीं श्रीं क्लीं ह्रीं श्रीं सौः सूर्यमण्डलश्रीपादुकां पूजयामि नमः ॥ २ ॥
ह्रीं श्रीं ऐं ह्रीं श्रीं क्लीं ह्रीं सौः मण्डलश्रीपादुकां पूजयामि नमः ॥ ३ ॥

दशवीरभैरवः ॥

ह्रीं श्रीं फट् फां फ्रें सृष्टिवीरभैरवश्रीपादुकां पूजयामि नमः ॥ १ ॥
ह्रीं श्रीं फट् फां फ्रें स्थितिवीरभैरवश्रीपादुकां पूजयामि नमः ॥ २ ॥



HAYAGRĪVA

ह्रीं श्रीं फट् फां फ्रें संहारवीरभैरवश्रीपादुकां पूजयामि नमः ॥ ३ ॥
ह्रीं श्रीं फट् फां फ्रें रक्तवीरभैरवश्रीपादुकां पूजयामि नमः ॥ ४ ॥
ह्रीं श्रीं फट् फां फ्रें यमवीरभैरवश्रीपादुकां पूजयामि नमः ॥ ५ ॥
ह्रीं श्रीं फट् फां फ्रें मृत्युवीरभैरवश्रीपादुकां पूजयामि नमः ॥ ६ ॥
ह्रीं श्रीं फट् फां फ्रें भद्रवीरभैरवश्रीपादुकां पूजयामि नमः ॥ ७ ॥
ह्रीं श्रीं फट् फां फ्रें परमार्कवीरभैरवश्रीपादुकां पूजयामि नमः ॥ ८ ॥
ह्रीं श्रीं फट् फां फ्रें मार्तण्डवीरभैरवश्रीपादुकां पूजयामि नमः ॥ ९ ॥
ह्रीं श्रीं फट् फां फ्रें कालाग्निरुद्रभैरवश्रीपादुकां पूजयामि नमः ॥ १० ॥

चतुःषष्टिसिद्धाः ॥

ऐं श्रीं ह्रीं क्लीं श्रीं ह्रीं सौः श्रीं ह्रीं मङ्गलानाथश्रीपादुकां पूजयामि नमः ॥ १ ॥
(एवं इतरसिद्धानामपि श्रीपादुकामित्यादि)

चौण्डिकानाथ० ॥ २ ॥
ज्येष्ठानाथ० ॥ ३ ॥
कन्तुकिनाथ० ॥ ४ ॥
पटहानाथ० ॥ ५ ॥
कूर्मानाथ० ॥ ६ ॥
धनदानाथ० ॥ ७ ॥
गन्धानाथ० ॥ ८ ॥
गगनानाथ० ॥ ९ ॥
मतङ्गनाथ० ॥ १० ॥
चम्पकानाथ० ॥ ११ ॥
कैवर्तानाथ० ॥ १२ ॥
मातङ्गमनानाथ० ॥ १३ ॥
सूर्यभक्षानाथ० ॥ १४ ॥
धूम्राक्षानाथ० ॥ १५ ॥
ज्वालानाथ० ॥ १६ ॥
गान्धरानाथ० ॥ १७ ॥
गगनेश्वरानाथ० ॥ १८ ॥
मायानाथ० ॥ १९ ॥
महामायानाथ० ॥ २० ॥
नित्यानाथ० ॥ २१ ॥
शान्तानाथ० ॥ २२ ॥
विश्वनाथ० ॥ २३ ॥
कामानाथ० ॥ २४ ॥
उमानाथ० ॥ २५ ॥
श्रीयानाथ० ॥ २६ ॥
सुभगानाथ० ॥ २७ ॥
नभोभक्षानाथ० ॥ २८ ॥
स्त्रौतिकानाथ० ॥ २९ ॥
रूपिकानाथ० ॥ ३० ॥
दंष्ट्रनाथ० ॥ ३१ ॥

अन्तरिक्षानाथ० ॥ ३२ ॥
सिद्धानाथ० ॥ ३३ ॥
श्रद्धानाथ० ॥ ३४ ॥
अनन्तनाथ० ॥ ३५ ॥
शम्वरानाथ० ॥ ३६ ॥
उल्कानाथ० ॥ ३७ ॥
त्रैलोक्यानाथ० ॥ ३८ ॥
भीमानाथ० ॥ ३९ ॥
राक्षसीनाथ० ॥ ४० ॥
विद्यानाथ० ॥ ४१ ॥
महाविद्यानाथ० ॥ ४२ ॥
अमृतनाथ० ॥ ४३ ॥
चन्द्रनाथ० ॥ ४४ ॥
महामनानाथ० ॥ ४५ ॥
सुन्दरानाथ० ॥ ४६ ॥
विश्वेश्वरानाथ० ॥ ४७ ॥
महाकलानाथ० ॥ ४८ ॥
महाकालानाथ० ॥ ४९ ॥
अभयनाथ० ॥ ५० ॥
विकारानाथ० ॥ ५१ ॥
महाविकारनाथ० ॥ ५२ ॥
सर्वगानाथ० ॥ ५३ ॥
मलिनानाथ० ॥ ५४ ॥
प्रचण्डानाथ० ॥ ५५ ॥
अनङ्गनाथ० ॥ ५६ ॥
त्रिविधानाथ० ॥ ५७ ॥
अनभिहितानाथ० ॥ ५८ ॥
नन्दिनाथ० ॥ ५९ ॥
सृगालानाथ० ॥ ६० ॥
पूतनानाथ० ॥ ६१ ॥
शर्वरीनाथ० ॥ ६२ ॥
व्योमानाथ० ॥ ६३ ॥
पूर्णानाथ० ॥ ६४ ॥

MAHĀ-KĀLĪ

पश्चिमाम्नाय देवताः ॥

लोपामुद्राः ॥

हसकलह्रीं हसकहलह्रीं सकलह्रीं। लोपमुद्राम्वाश्रीपादुकां पूजयामि नमः॥

भुवनेश्वरी ॥

श्रीं ह्रीं श्रीं। भुवनेश्वर्यम्वाश्रीपादुकां पूजयामि नमः॥

BHUVANEŚVARI

अन्नपूर्णा ॥

ह्रीं श्रीं क्लीं ॐ नमो भवत्यन्नपूर्णेममाभिलषितमन्नं देहि स्वाहाॐ अन्नपूर्णाम्बाश्रीपादुकां पूजयामि नमः॥

कामकला ॥

अं आं - ळं क्षं ईं। कामकलाम्वाश्रीपादुकां पूजयामी नमः ॥

KĀMAKALEŚVARĪ

सुदर्शनः ॥

ॐ सहस्रार हूं फट्। सुदर्शनश्रीपादुकां पूजयामि नमः ॥ १ ॥

श्रीं श्रीं ॐ सुदर्शनचक्राय रिपुचित्तं भ्रामय स्वाहा। सुदर्शनश्रीपादुकां पूजयामि नमः ॥ २ ॥

गरुडः ॥

ॐ क्षिं क्षिप स्वाहाॐ महागरुडश्रीपादुकां पूजयामि नमः ॥ १ ॥

ॐ नमो भगवते श्रीमन्महागरुडाय अमृतकोशोद्भवाय वज्रनखवज्रतुण्डपक्षालङ्कृतशरीराय श्रीमन्महागरुड विषं हुं फट् स्वाहाॐ गरुडश्री पादुकां पूजयामि नमः ॥ २ ॥

वं क्षं क्षिप स्वाहाॐ गरुडश्रीपादुकां पूजयामि नमः ॥ ३ ॥

कार्तवीयः ॥

ॐ फ्रों छ्रीं क्लीं व्लूं आं ह्रीं क्रों श्रीं हुं फट् स्वाहा। कार्तवीर्यार्जुनाय नमः।

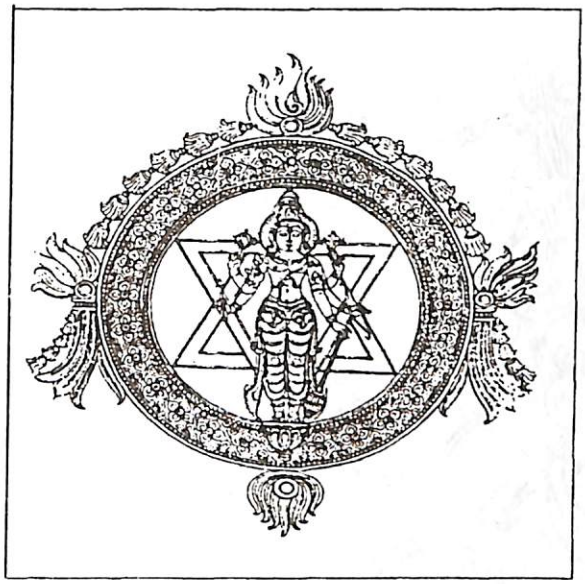
कार्तवीर्यार्जुनश्रीपादुकां पूजयामि नमः।।

नृसिंहः ॥

ॐ क्ष्रौं ईं हं उग्रं वीरं महाविष्णुं ज्वलन्तं सर्वतोमुखम्।

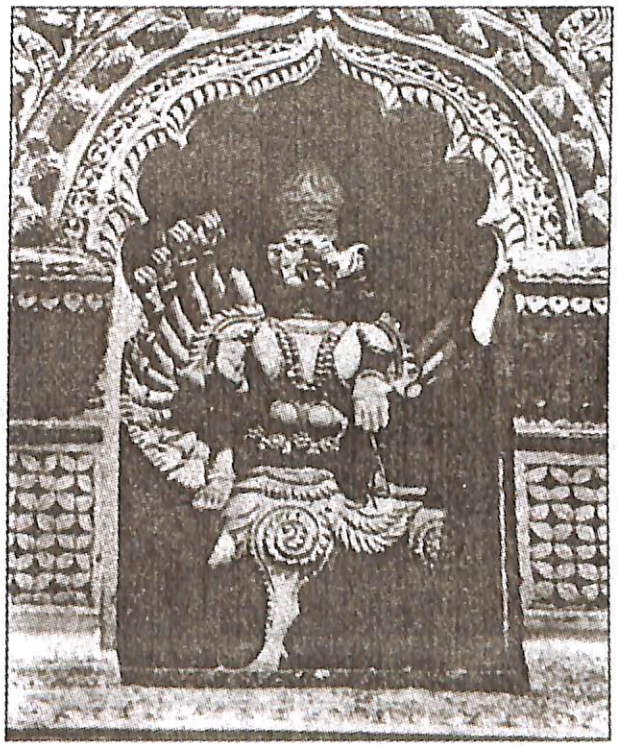
नृसिंहं भीषणं भद्रं मृत्युमृत्युं नमाम्यमहाम्।।

हं इंक्ष्रौं ॐ। मन्त्रराजनृसिंहश्रीपादुकां पूजयामि नमः।।

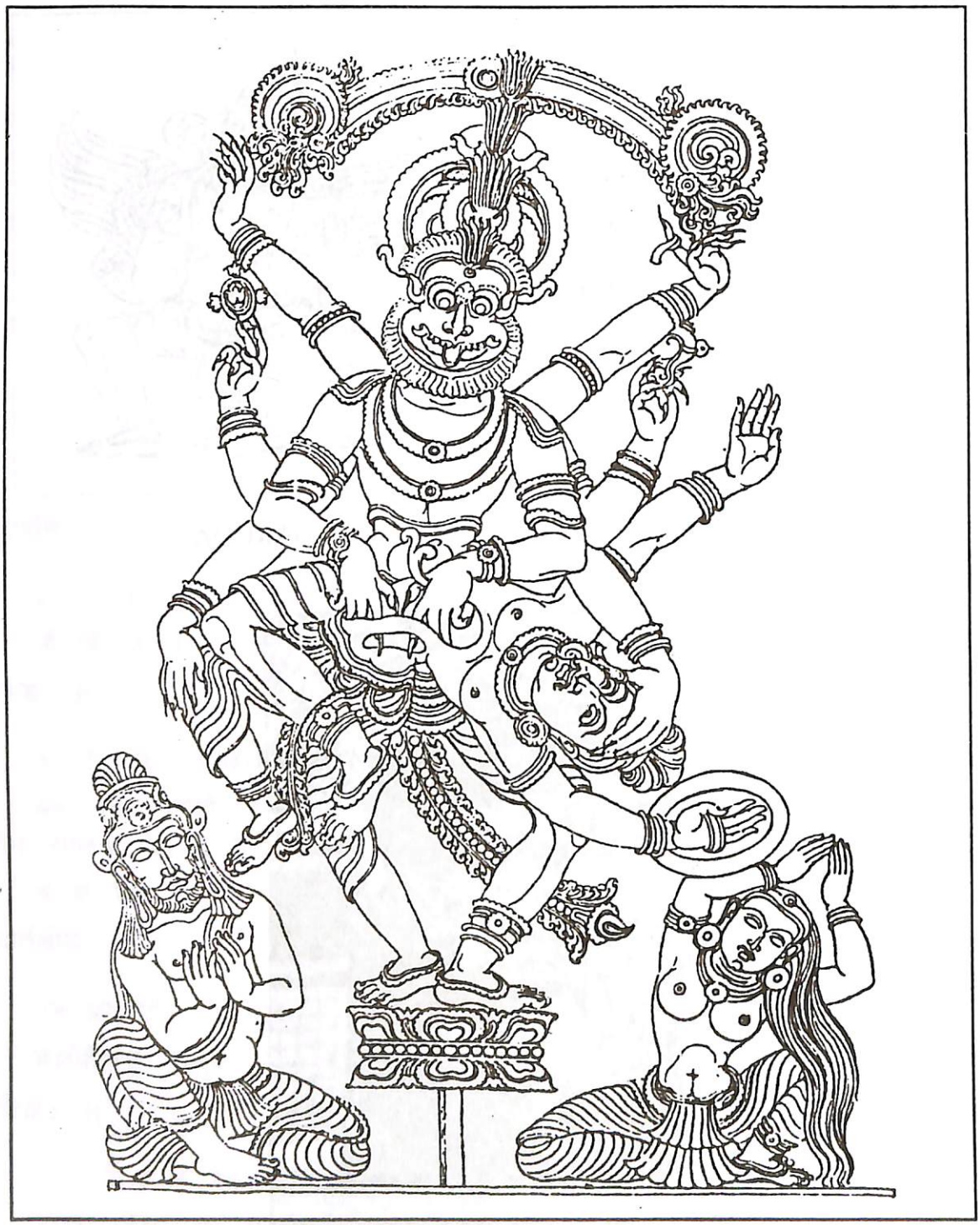


SUDARŚANA

GARUḌA



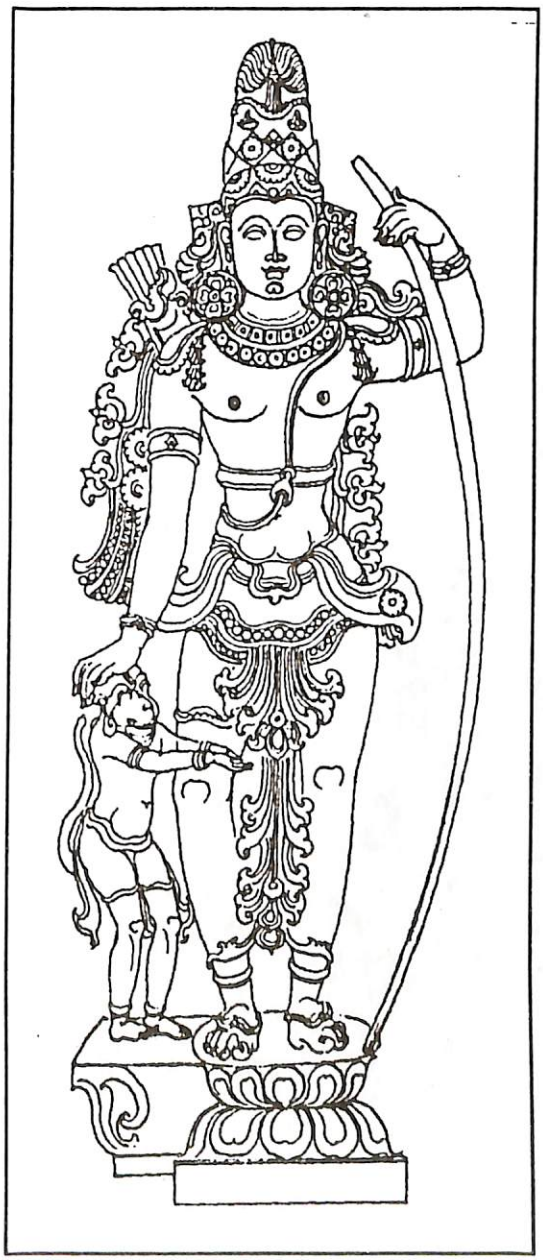
ŚARABHA



NṚSIMHA

विष्णुनामानि ॥

अच्युताय नमः। अनन्ताया नमः। गोविन्दाय नमः। नामत्रयश्रीपादुकां पूजयामि नमः ॥



ŚRĪ-RĀMA

श्रीरामः ॥

ॐ रां रामाय नमः। राम श्रीपादुकां पूजयामि नमः ॥ १ ॥
ॐ श्रीं ड्रीं क्लीं नित्यशुद्धबुद्धाय रामाय परब्रह्मणे नमः।
रामश्रीपादुकां पूजयामि नमः ॥ २ ॥

सीता देवी ॥

ॐ श्रीं सीतायै स्वाहा। सीतादेवीश्रीपादुकां पूजयामि नमः ॥

गोपालः ॥

क्लीं कृष्णाय गोविन्दाय गोपीजनवल्लभाय स्वाहा।
राजगोपालश्रीपादुकां पूजयामि नमः ॥ १ ॥

GOPĀLA

अन्नरूप रसरूप नमो नमः।
अन्नाधिपतये ममान्नं प्रयच्छ स्वाहाॐ गोपालश्रीपादुकां पूजयामि नमः ॥ २ ॥
ॐ क्लीं कृष्ण हरे सर्वज्ञ त्वं प्रसीद मे।
रामारमण विश्वेश विद्यामाशु प्रयच्छ मे क्लीं ॐ।
गोपालश्रीपादुकां पूजयामि नमः ॥ ३ ॥
क्लीं देवकीसुत गोविन्द वासुदेव जगत्पते।
देहि तनयं कृष्ण शारणागतवत्सलॐ सन्तानागोपालश्रीपादुकां पूजयामि नमः ॥ ४ ॥

सूर्यः ॥

ॐ ह्रीं घृणिस्सूर्य आदित्यों। सूर्यश्रीपादुकां पूजयामि नमः॥

SŪRYA

धन्वन्तरिः ॥

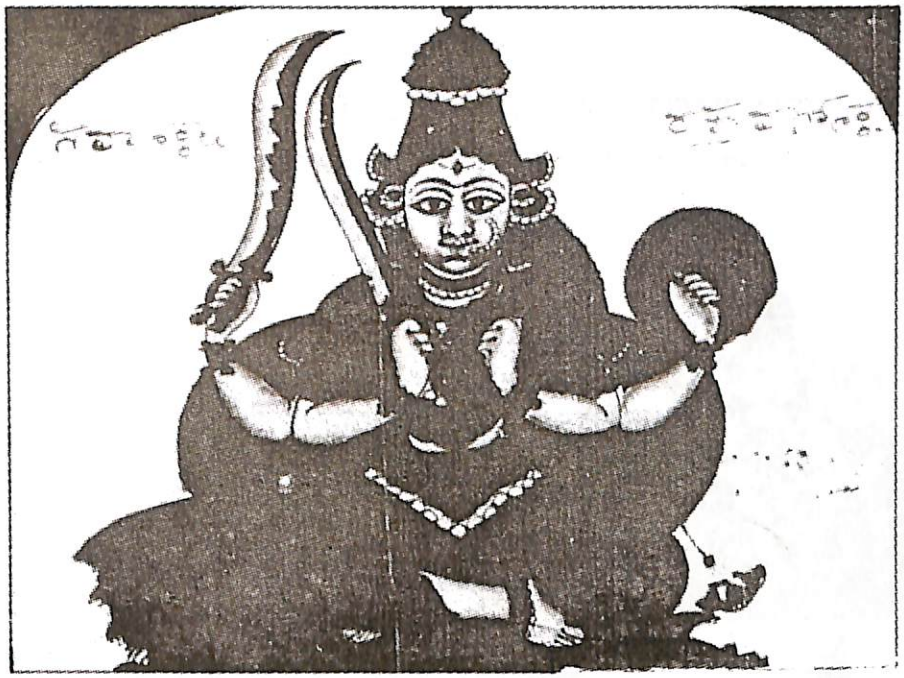
ॐ नमो भगवते धन्वन्तरये अमृतकलशहस्ताय सर्वामयाविनाशनाय त्रिलोकनाथाय विष्णवे स्वाहा। धन्वन्तरि श्रीपादुकां पूजयामि नमः ॥

DHANVANTARI

माया ॥

ॐ ह्रीं ईं ॐ नमो भगवति महामाये मनोमये जगत्क्षोभिणि वर वरदे सर्वजनं मोहय मोहय ईं ह्रीं स्वाहा। इन्द्रजालिमायामहादेविश्रीपादुकां पूजयामि नमः ॥ १ ॥

वं सं झं जुं रं ह्रीं श्रीं मों भगवति चित्रविद्ये महामाये अमृतेश्वरी ऐह्येहि प्रसन्नवदने अमृतं प्लावय अनलं शीतलं कुरु कुरु सर्वविषं नाशय त्वरं हन हन पैत्योन्मादं मोचय मोचय आज्योष्णं शमय शमय सर्वजनं मोहय मोहय मां पालय पालयमां श्रीं ह्रीं रं जुं झं झं सं वं स्वाहा। इन्द्रजालिश्रीपादुकां पूजयामि नमः ॥ २ ॥



SARVA-SAMKSHOBHIṆI

दिक्पालकाः ॥

ॐ लं यतइन्द्र भयामहे ततो नो अभयं कृधि मघवञ्छग्धि तव तन्न ऊतये विद्विषो विमृधो जहिॐ लं ॐ इन्द्राय नमः। इन्द्रश्रीपादुकां पूजयामि नमः ॥ १ ॥

ॐ रं इद्धादुलूक आपप्ततु हिरण्याक्षो अयोमुखः रक्षसां दूत आगतः तमितो नाशयाग्नेॐ रं ॐ अग्नये नमः अग्निश्रीपादुकां पूजयामि नमः ॥ २ ॥

ॐ क्लों ह्रीं आं वैवस्वताय धर्मराया भक्तानुग्रहकृते नमः

यमश्रीपादुकां पूजयामि नमः ॥ ३ ॥

ॐ नमो विचित्राय धर्मलेखकाय यमवाहिकाधारिणे यमलवरयूं जन्मसम्पत्प्रलयं कथय स्वाहा।

चित्रगुप्तश्रीपादुकां पूजयामि नमः ॥ ४ ॥

क्षं निर्ऋतिश्रीपादुकां पूजयामि नमः ॥ ५ ॥

वं वरुणाय नमःॐ वायुश्रीपादुकां पूजयामि नमः ॥ ६ ॥

यं वायवे नमः। वायुश्रीपादुकां पूजयामि नमः ॥ ७ ॥

ॐ क्रीं यक्षाय कुबेराय वैश्रवणाय धनधान्याधिपतये धनधान्यसमृद्धिं में देहि दापय स्वाहा।

कुबेरश्रीपादुकां पूजयामि नमः ॥ ८ ॥ ९ ॥

ॐ श्रीं ॐ ह्रीं श्रं ह्रीं क्लीं वित्तेश्वराय नमः।

कुबेरश्रीपादुकां पूजयामि नमः ॥ ८ ॥ २ ॥

ॐ हं ॐ नमो भगवते रुद्राय हं ॐ। रुद्रश्रीपादुकां पूजयामि नमः॥

DIKPĀLAKAS

NIṚṚTI

INDRA

AGNI

YAMA

NIṚṚTI

VARUNA

VĀYU

KUBERA

ĪSHĀNA

इन्द्रक्षी ॥

ॐ ऐं घ्रीं ह्रीं हुं दुं लं श्रीं ईं इन्द्राक्षि रक्ष रक्ष मम शत्रून् दुःखग्रन्थि स्फोटय स्फोटय मम अरीन् भञ्जय मम मनोग्रन्थि शरीरग्रन्थि घातय घातय हूं फट् स्वाहा। सुरनायिकाइन्द्रक्षीश्रीपादुकां पूजयामि नमः ॥ १ ॥

ॐ श्रीं छ्रां एं क्लीं सौः ॐ नमो भगवति इन्द्राक्षि भूतभविष्यद्धर्तमानकालवादिनि प्रपञ्चकारिणि मे कार्यं कथय सौः क्लीं एं छां श्रीं ॐ स्वाहा। सर्ववादिनीइनद्राक्षीश्रीपादुकां पूजयामि नमः ॥ २ ॥

INDRĀKSHĪ

दत्तात्रेयः ॥

आं ह्रीं क्लों ऐं क्लीं सौः श्रीं ग्लौ द्रां। दत्तात्रेयश्रीपादुकां पूजयामि नमः ॥ १ ॥

ॐ ह्रीं द्रां दत्तात्रेयाय नमः द्रां ह्रीं ॐ। दत्तात्रेयश्रीपादुकां पूजयामि नमः ॥ २ ॥

ॐ ह्रीं द्रां दत्तात्रेय हरे कृष्ण उन्मत्तानन्ददायक। दिगम्बरमुने वालपिशाचज्ञानसागर द्रां ह्रीं ॐ। दत्तात्रेयश्रीपादुकां पूजयामि नमः ॥ ३ ॥

DATTĀTREYA

वासुदेवद्वादशाक्षरीमनुः ॥

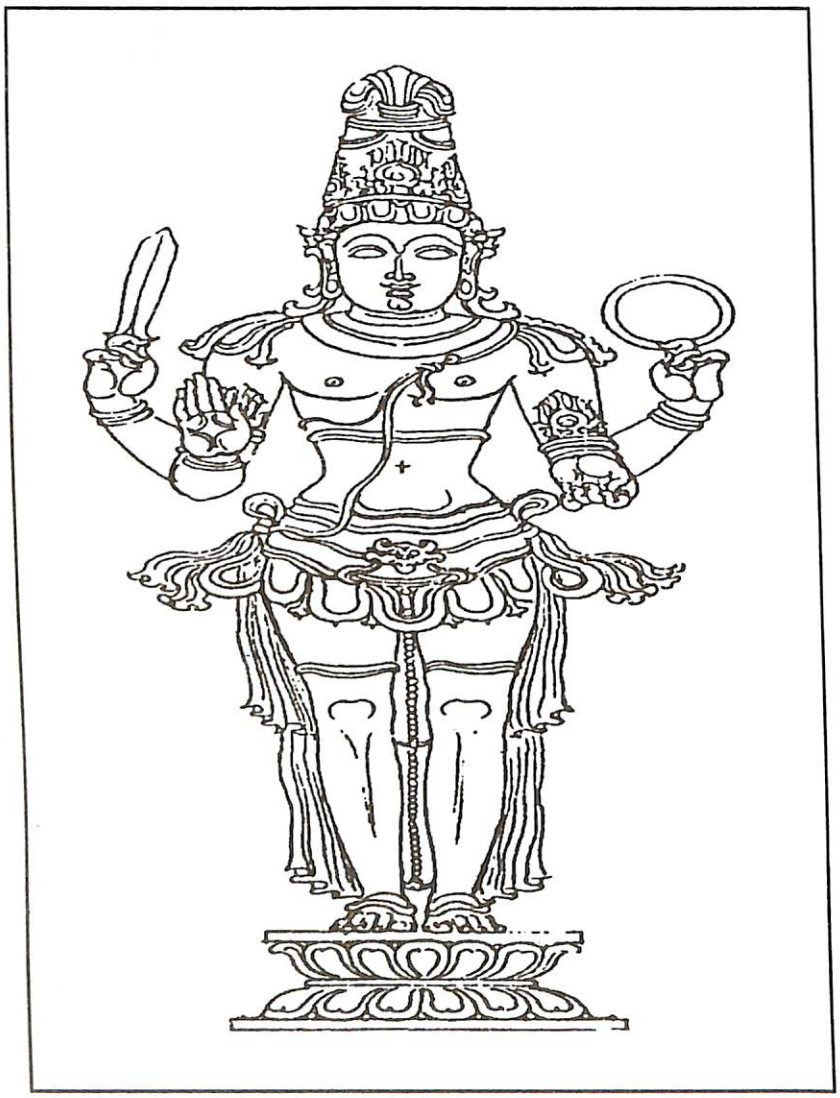
ॐ नमो भगवते वासुदेवाय। वासुदेवश्रीपादुकां पूजयामि नमः।

नारायणष्टाक्षरीमनुः ॥

ॐ नमो नारायणाय । नारायणश्रीपादुकां पूजयामि नमः॥

रुद्रः ॥

सद्योजातं प्रपद्यामि सद्योजाताय वै नमो नमः।
भवे भवे नातिभवे भवस्वमां भवोद्भवाय नमः॥
मकाररूपाय संहारकर्त्रे रुद्राय नमः। रुद्रश्रीपादुकां पूजयामि नमः॥



RUDRA

ह्स्त्रैं ह्स्त्री ह्स्त्रौः ह्स्ख्फें भगवत्यम्बे ह्सक्षमलवरयूं ह्स्ख्फें अघोरमुखि छां छीं किणि विच्चे ह्स्त्रौः ह्स्ख्फें ह्स्त्रौः पश्चिमाम्नायसमयविद्येश्वरीकुब्जिकादेव्याम्बाश्रीपादुकां पूजयामि नमः।।

मूलं दशदूतीमण्डलत्रयवीरदशकचतुःषष्टिसिद्धनाथसहितायै लोपामुद्रादिसमय-विद्येश्वरीपर्यन्तद्विसहस्रदेवतापरिसेवितायै जालन्धरपीठस्थितायै पश्चिमाम्नायसमष्टि-रूपिण्यै श्रीमहात्रिपुरसुन्दर्यै नमः। श्री महात्रिपुरसुन्दरीश्रीपादुकां पूजयामि नमः।।

इति पश्चिममाम्नायः ॥ २ ॥

(४)

अथ उत्तराम्नायः ओड्याणपीठः॥

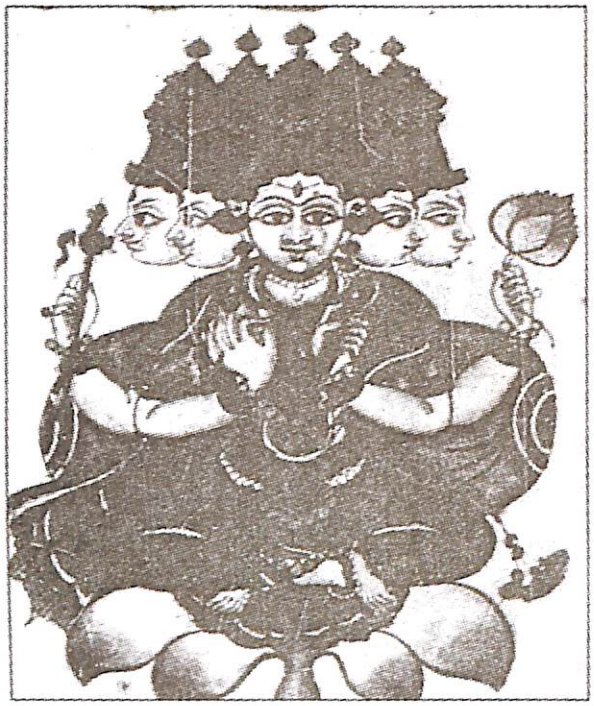
समष्टिचक्रे उत्तराम्नायदेवतां कुब्जकाली पञ्चमुण्डासनां बन्धूककुसुमारुणां तादृशवस्त्राभरणानुलेपनां चन्द्रचूडां मुण्डमालाधरां त्रिनेत्रां वामोर्ध्वादितदधोऽन्तं पुस्तकाक्षामालावराभयकरां ध्यात्वा।

नवमुद्राः

द्रां सर्वसंक्षोभिणीमुद्राश्रीपादुकां पूजयामि नमः ॥ १ ॥

द्रीं सर्वविद्राविणीमुद्रां श्रीपादुकां पूजयामि नमः ॥ २ ॥

क्रीं सर्वाकार्षिणीमुद्राश्रीपादुकां पूजयामि नमः ॥ ३ ॥
व्लूं सर्ववशङ्करीमुद्राश्रीपादुकां पूजयामि नमः ॥ ४ ॥



MŪLĀDHĀRA-
PĪṬHEŚVARI

SVĀDHISHṬHĀNA-
PĪṬHEŚVARI

सः सर्वेन्मादिनीमुद्राश्रीपादुकां पूजयामि नमः ॥ ५ ॥

क्रों सर्वमहाङ्कुशामुद्राश्रीपादुकां पूजयामि नमः ॥ ६ ॥

MAṆIPŪRAKA-
PĪṬHEŚVARI

ANĀHATA-
PĪṬHEŚVARI

ह्स्ख्फें सर्वखेचरी मुद्राश्रीपादुकां पूजयामि नमः ॥ ७ ॥
ह्सौः सर्ववीजमुद्राश्रीपादुकां पूजयामि नमः ॥ ८ ॥
ऐं सर्वयोनि मुद्राश्रीपादुकां पूजयामि नमः ॥ ९ ॥

VIŚUDDHA-PĪṬHEŚVARI

ĀJÑĀ-PĪṬHEŚVARI

वीरावलीपञ्चकम् ॥

ऐं ह्रीं श्रीं ऐं क्लौं सौः लं ब्रह्मवीरावलीश्रीपादुकां पूजयामि नमः ॥ १ ॥
ऐं ह्रीं श्रीं ऐं क्लौं सौः वं विष्णुवीराश्रीपादुकां पूजयामि नमः ॥ २ ॥
ऐं ह्रीं श्रीं ऐं क्लौं सौः रं रुद्रवीरावलीश्रीपादुकां पूजयामि नमः ॥ ३ ॥
ऐं ह्रीं श्रीं ऐं क्लौं सौः यं ईश्वरवीरावलीश्रीपादुकां पूजयामि नमः ॥ ४ ॥
ऐं ह्रीं श्रीं ऐं क्लौं सौः सदाशिववीरावलीश्रीपादुकां पूजयामि नमः ॥ ५ ॥

उत्तराम्नायदेवताः ॥

(१) तुरीयाम्बा ॥

हसकल हसकहल सकलह्रीं। तुरीयाम्वाश्रीपादुकां पूजयामि नमः ॥

(२) महार्धाम्बा ॥

ऐं ईं औः क-५-ह-६-स-४ सं सृष्टिनित्ये स्वाहा हं स्थितिपूर्णे नमः, रं महासंहारिणि कृशे चण्डकालि फट्, रं ह्स्ख्फ्रें महानाख्ये अनन्तभास्कारि महाचण्डकालि फट्, रं महासंहारिणि कृशे चण्डकालि फट्, हं स्थितिपूर्णे नमः, सृष्टिनित्ये स्वाहा। महार्धाम्बा श्रीपादुकां पूजयामि नमः ॥

(३) अश्वरूढा ॥

आं ह्रीं क्रों एहि परमेश्वरि स्वाहा। अश्वरूढाम्वाश्रीपादुकां पूजयामि नमः ॥

(४) मिश्राम्बा ॥

ऐं। मिश्राम्बाश्रीपादुकां पूजयामि नमः ॥

(५) वाग्वादिनी ॥

ऐं वद वद वाग्वादिनि स्वाहा। वाग्वादिन्यम्वाश्रीपादुकां पूजयामि नमः ॥

(६) दुर्गानवकम् ॥

ॐ श्रीं ह्रीं क्लीं दुं उत्तिष्ट पुरुषे किं स्वपिषिभ्यं मे समुपस्थितं यदि शक्यमशक्यं वा तन्मे भगवति शमय शमय स्वाहा। वनदुर्गाम्वाश्रीदुकां पूजयामि नमः १ ॥

ŚAILA-PUTRĪ

BRAHMA-CHĀRIṆĪ

CHAṆḌA-KHAṆḌA-DURGĀ

SKANDA-MĀTĀ

KŪSHMĀṆḌA-DURGĀ

RĀTRI-DURGĀ

KĀTYĀYANĪ-DURGĀ

GAURĪ-DURGĀ

RUDRĀṂŚA-DURGĀ

ॐ श्रीं ह्रीं क्लीं क्ष्रौं दुं ज्वल ज्वल शूलिनि दुष्टग्रह हुं फट् स्वाहा।
शूलिनीदुर्गाम्बाश्रीपादुकां पूजयामि नमः ॥ २ ॥

ॐ ह्री दुं जातवेदसे सुनवाम सोममराती यतो निदहाति वेदः।
स नः पर्षदतिदुर्गाणि विश्वा नावेव सिन्धुं दुरितात्यग्निः।
दुं ह्रीं ॐ। जातवेदोदुर्गाम्बाश्रीपादुकां पूजयामि नमः ॥ ३ ॥

ॐ ह्रीं दुं दुर्गां देवीं शरणमहं प्रपद्ये दुं ह्रीं
ॐ शान्तिदुर्गाम्वाश्रीपादुकां पूजयामि नमः ॥ ४ ॥

ॐ ह्रां ह्रीं सौः ऐं श्रीं क्षं दुं शवरिदुर्गायै क्रों अमलवरयं आदिशक्तिस्वरूपिणि अक्षरमये रक्षः कुलनाशनि मां रक्ष रक्ष मम शत्रून् विदारय विदारय रोगान् भस्मीकुरु भस्मीकुरु कृत्रिमान् दह दह प्राणान् वह वह आभिचारिकान् नाशय नाशाय सर्वं मां रक्ष रक्ष शवरिदुर्गायै हुं फट् स्वाहा। शवरिदुर्गाम्वाश्रीपादुकां पूजयामि नमः ॥ ५ ॥

ह्रां ह्रीं सौः ग्लौं ऐं श्री ज्वलदुर्गे एह्येहि स्फुर प्रस्फुर आदिविष्णुसोदरि अस्त्रज्वलदुर्गे आवेशयावेशय। ज्वलदुर्गाय विद्महे जाज्वल्यमानाय धीमहि। तन्नो वडवानलः प्रचोदयातो। वमलवरयूं ज्वलदुर्गास्त्रे हुं फट् स्वाहा। ज्वलदुर्गाम्वाश्रीपादुकां पूजयामि नमः ॥ ६ ॥

खं चिटि चिटि चण्डालि महाचण्डालि (अमुकं) में वशमानय स्वाहा।
लवणदुर्गाम्वाश्रीपादुकां पूजयामि नमः ॥ ७ ॥

ॐ क्रों ह्रीं आं दुं दुर्गे एह्येहि आवेशयावेशय ह्रीं दुं दुर्गे आं ह्री क्रों ॐ हुं फट् स्वाहा दीपदुर्गाम्वाश्रीपादुकां पूजयामि नमः ॥ ८ ॥

ॐ श्रीं ह्रों कटुके कटुपत्रके असुभगे आसुरि रक्तवसने अथर्वणदुहिते अघोरे घोरकर्मकारिके (अमुकस्य) प्रतिस्थतस्य साध्यस्य गतिं दह दह उपविष्टस्य गुदं दह दह प्रसुप्तस्य मनो दह दह प्रवुद्धस्य हृदयं दह दह हन हन पच पच नामरूपं दह दह तावद्दह तावत्पच यावन्मे वशमागच्छति तावन्मे वशमानय स्वाहाॐ असुरदुर्गाम्वा श्रीपादुकां पूजयामि नमः ॥ ९ ॥

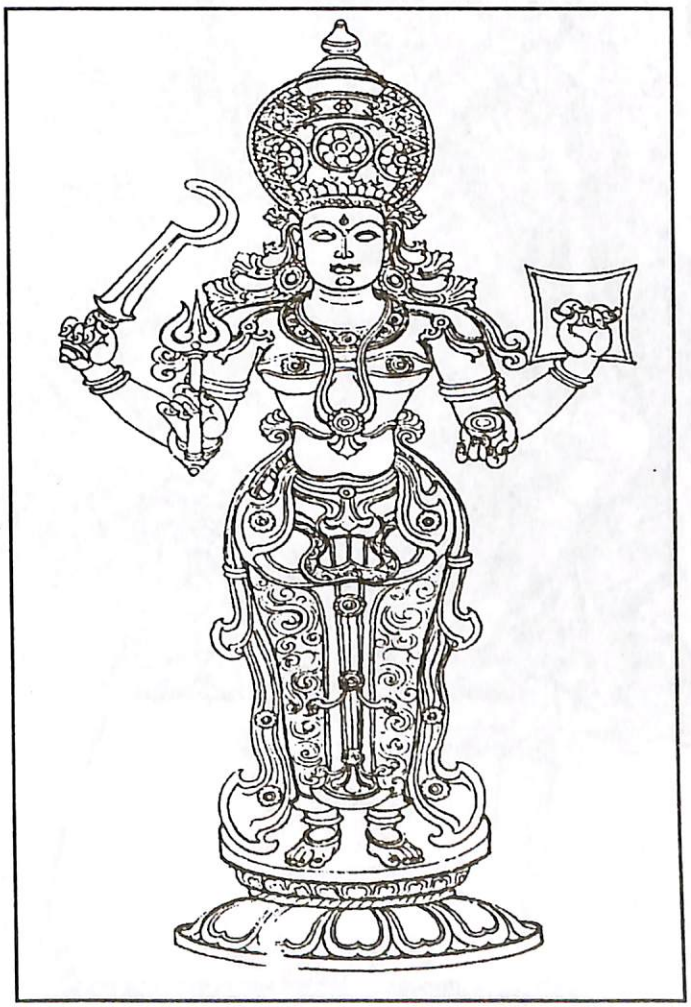
DAKSHIṆĀ-KĀLĪ

(७) दक्षिणकाली ॥

क्रीं क्रीं क्रीं हुं हुं हुं ह्रीं ह्रीं ह्रीं दक्षिणकालिके ह्रीं ह्रीं ह्रीं हुं हुं हुं क्रीं क्रीं क्रीं स्वाहा। दक्षिणकालिकाम्वाश्रीपादुकां पूजयामि नमः ॥

(८) चण्डिका ॥

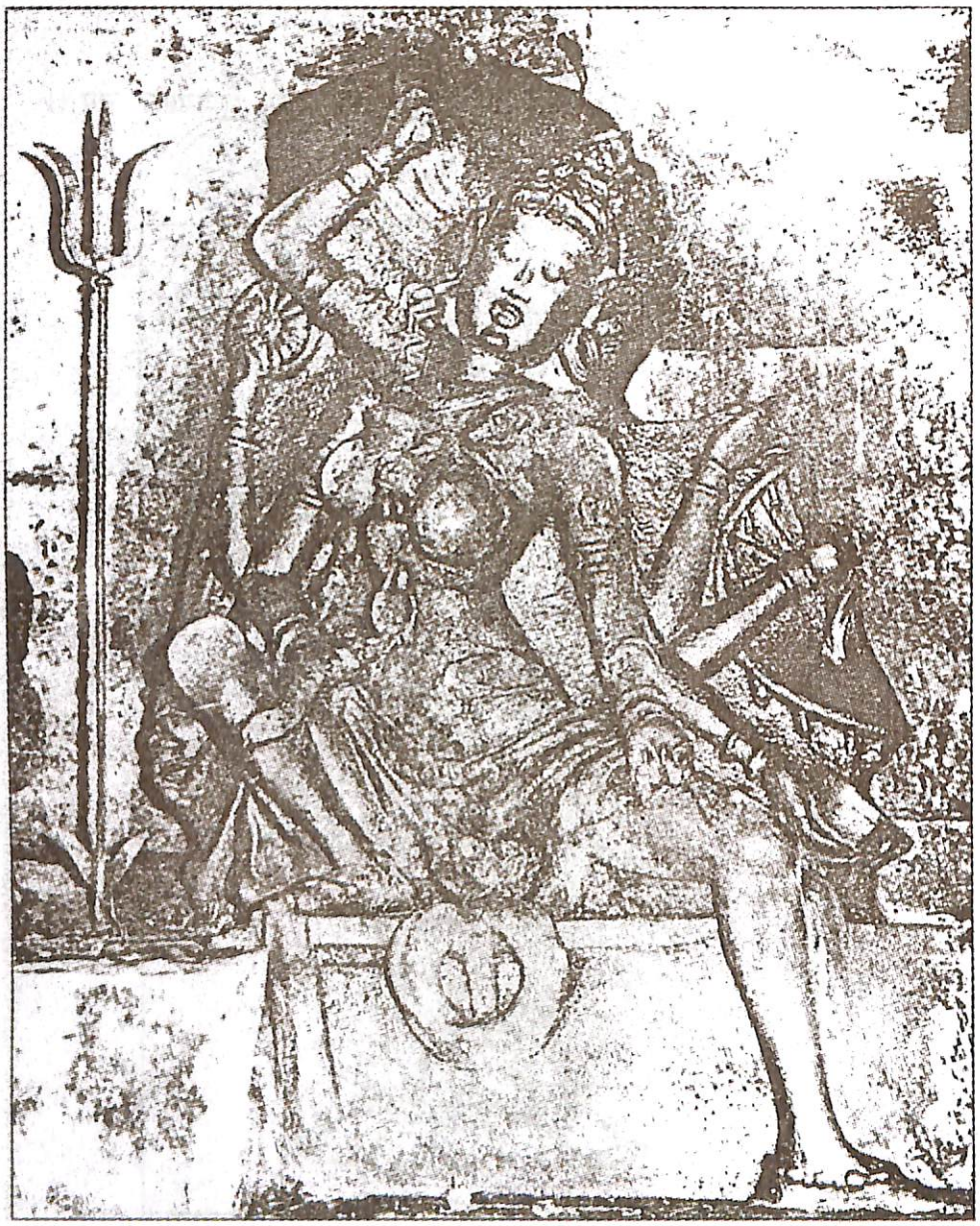
ऐं ह्रीं क्रीं चामुण्डायै विच्चे। चण्डिकापरमेश्वरीश्रीपादुकां पूजयामि नमः॥



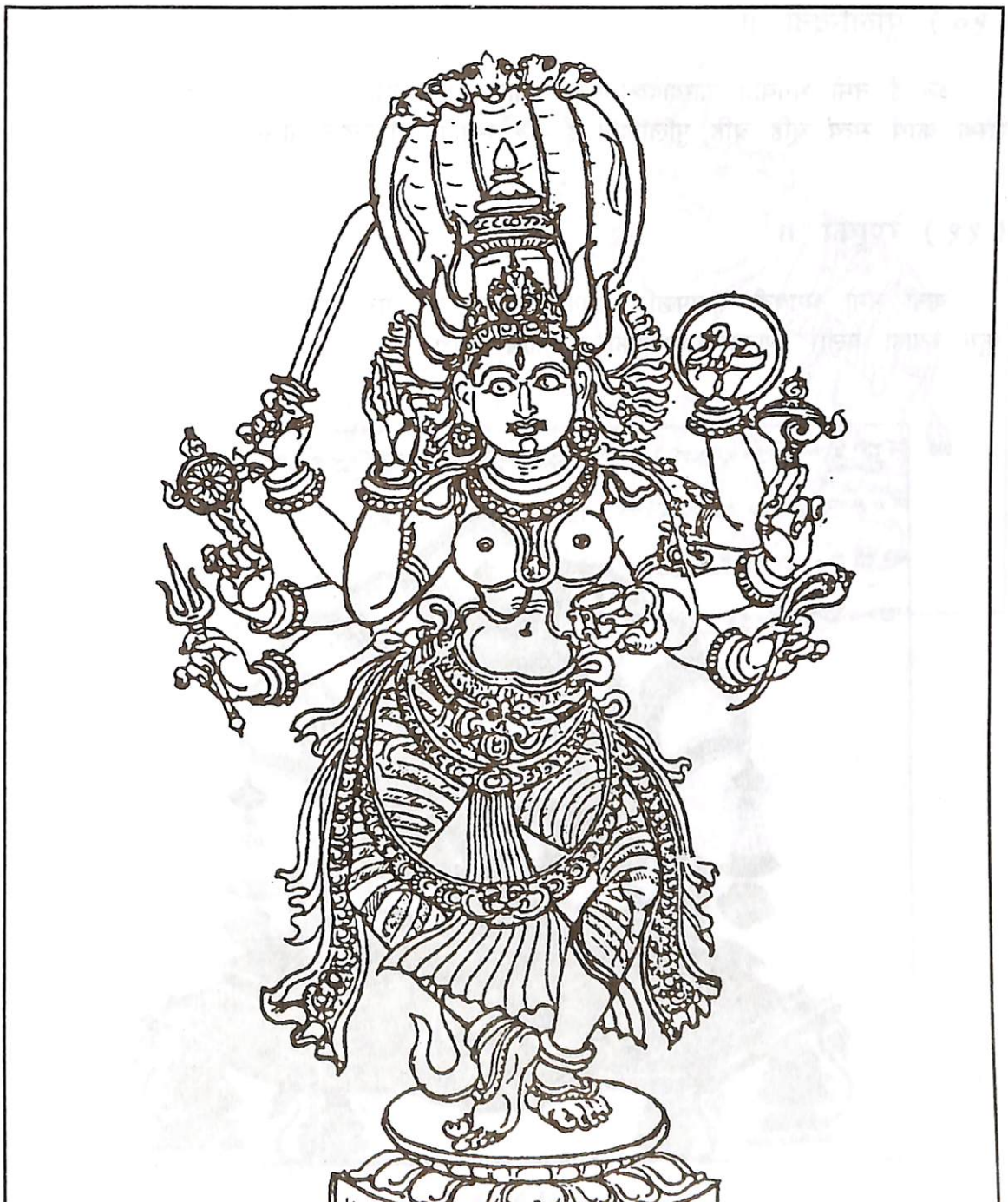
CHAṆḌIKĀ

(९) नकुलीसरस्वती ॥

ओष्ठापिधाना नकुली दन्तैः परिवृताः पविः, सर्वस्यै वाच ईशाना . चारु मामिह वादयेत् . नकुलीवाग्देवताश्रीपादुकां पूजयामि नमः॥



NAKULĪ-KĀLĪ



PULINDINĪ

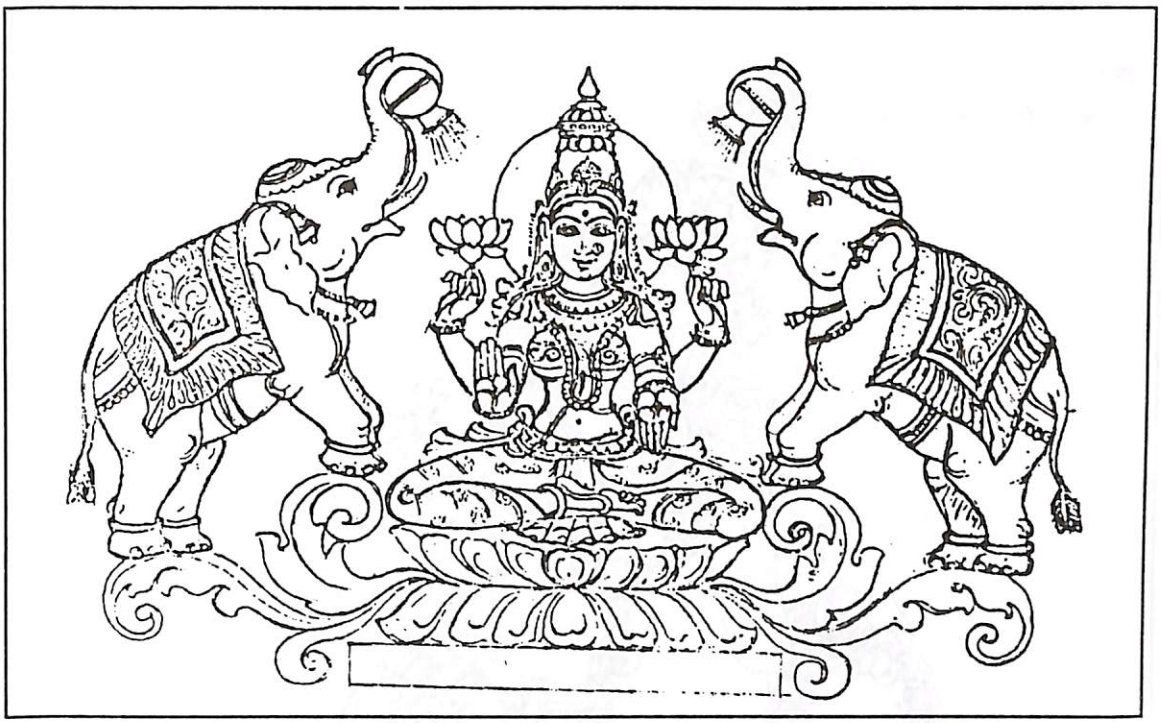
(१०) पुलिन्दिनी ॥

ॐ ईं नमो भगवति शारदादेव्यत्यन्तामलभोजयं देहि देहि आगच्छ आगच्छ आगन्तुकं हृदि संस्थं कार्यं सत्यं ब्रूहि ब्रूहि पुलिन्दिनि ईं ॐ स्वाहा। पुलिन्दिन्यम्बाश्रीपादुकां पूजयामि नमः।।

(११) रेणुका ॥

क्लीं नमो भगवती रक्तपञ्चमि रेणुकादेवि हन हन पच पच अखिल जगन्मे वशं कुरु कुरु स्वाहा क्लीं। रेणुकाम्बाश्रीपादुकां पूजयामि नमः।।

RENUKĀ
(CHANDRALĀ-PARAMEŚVARĪ)



LAKSHMI

(१२) लक्ष्मी ॥

ॐ श्री ह्रीं क्लीं महालक्ष्मि एह्येहि सर्वसौभाग्यं देहि मे स्वाहा।
महालक्ष्यम्वाश्रीपादुकां पूजयामि नमः॥

(१३) वागीशा ॥

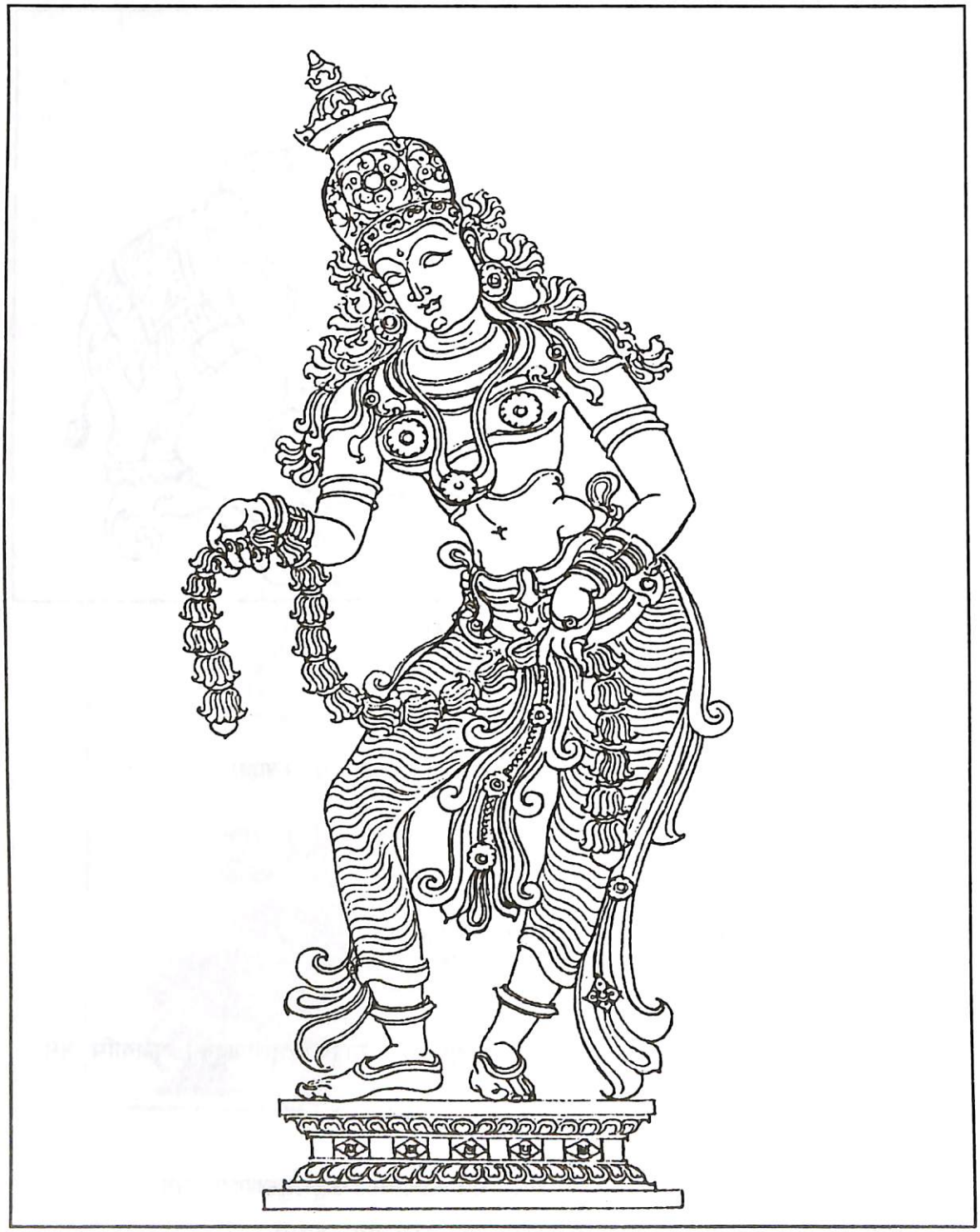
सरस्वत्यै नमः। वागीशाश्रीपादुकां पूजयामि नमः॥

(१४) मातृका ॥

ॐ श्रीं ह्रीं क्लीं अं आं-लं क्षं क्लीं ह्रीं श्री ॐ। मात्रृकाम्वाश्रीपादुकां पूजयामि नमः॥

(१५) योगेश्वरी स्वयम्बराम्बा॥

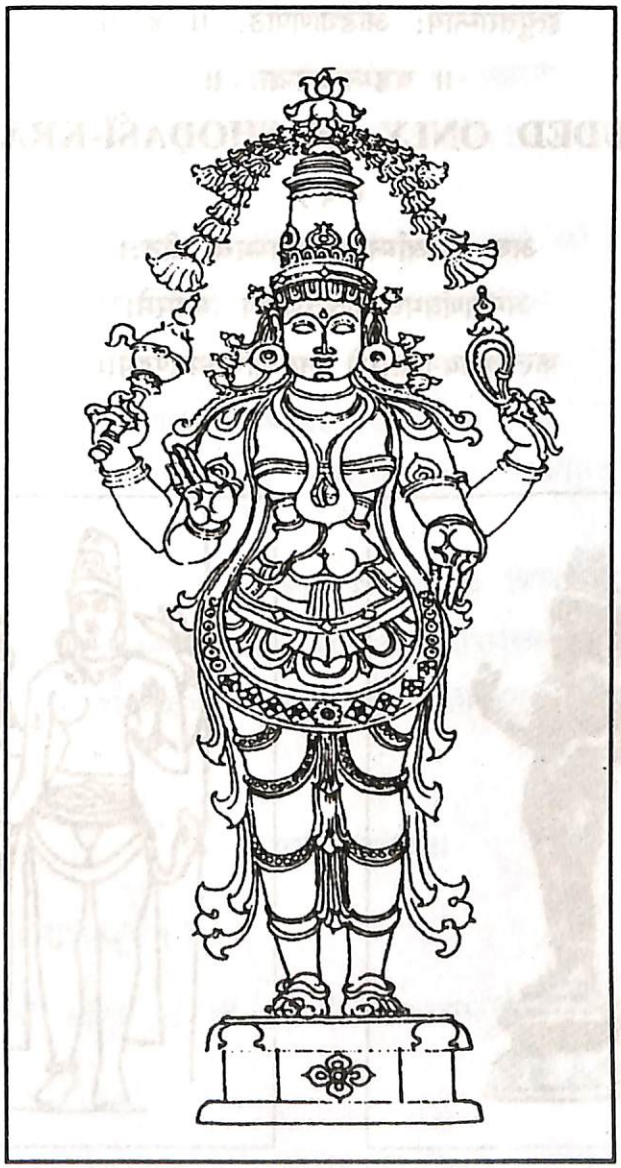
ॐ ह्रीं योगिनि योगेश्वरि योगाभयङ्करि सकलस्थावर जङ्गममुखहृदयं मम
वशमाकर्षयाकर्षय स्वाहा। स्वयंवराम्वाश्रीपादुकां पूजयामि नमः॥



SVAYAMVARĀMBĀ

(१७) ईश्वरः॥

वामदेवाय नमो ज्येष्ठाय नमः श्रेष्ठाय नमो रुद्राय नमः कालाय नमः कलविकरणाय नमो वलविकरणाय नमो वलाय नमो वलप्रमथनाथ नमः सर्वभूतदमनाय नमो मनोत्मनाय नमः। अर्धमात्राकाराय तिरोधानकर्त्रे ईश्वराय नमः ईश्वरश्रीपादुकां पूजयामि नमः॥



VĀGĪŚĀ

ह्स्ख्फ्रें महाचम्डयोगीश्वरि कालिके फट्।

उत्तराम्नायसमयविद्येश्वरीकालिकादेव्यम्बाश्रीपादुकां पूजयामि नमः।।

मूलं नवमुद्रापञ्चवीरावलीसहितायै तुर्याम्बादिसमयविद्येश्वरीपर्यन्तद्विसहस्रदेवतापरिसेवितायै औड्याणपीठस्थितायै उत्तराम्नायसमष्टिरूपिण्यै श्रीमहात्रिपुरसुन्दर्यै नमः। श्रीमहात्रिपुरसुन्दरीश्रीपादुकां पूजयामि नमः।।

इत्युत्तराम्नायः ओड्याणपीठः ।। ४ ।।

।। षडम्नायमन्त्राः ।।

(INCLUDED ONLY IN SHOḌAŚĪ-KRAMA)

(५)

अथ ऊर्ध्वाम्नायः शाम्भव पीठः।

अमृतार्णवमध्याद्यत्स्वर्णद्वीपे मनोरमे।

कल्पवृक्षवनान्तःस्थे नवमाणिक्यमण्डपे।।

ARDHA-NĀRĪ

नवरत्नमयश्रीमत्सिंहासनगताम्बुजे।
त्रिकोणान्तः समासीनं चंद्रसूर्यायुतप्रभम्।।

अर्धाम्बिकासमायुक्तं प्रविभक्तविभूषणम्।
कोटिकन्दर्पलावण्यं सदा षोडशवार्षिकम्।।

मन्दस्तितमुखाम्भोजं त्रिनेत्रं चन्द्रशेखरम्।
दिव्याम्बरस्रगालेपं दिव्याभरणभूषितम्।।

पानपात्रं च चिन्मुद्रां त्रिशूलं पुस्तकं करैः।
विद्यासंसदि विभ्राणं सदान्दमुखेक्षणम्।।

महाषोढोदिताशेषदेवतागणसेवितम्।
एवं चित्ताम्बुजे ध्यायेदर्धनारीश्वरं शिवम्।।

पुंरूपं वा स्मरेद्देवीं स्त्रीरूपं वा विचिन्तयेत्।
अथवा निष्कलं ध्यायेत्सच्चिदानन्दलक्षणम्।
सर्वंतेजोमयं ध्यायेत् सचराचरविग्रहम् ।।

गुरुमण्डलम्।।

(१) मालिनी (यथापूर्वम्)

ऐं ह्रीं श्रीं अं आं-ळं क्षं श्रीं ह्रीं ऐं मालिन्याम्बाश्रीपादुकां पूजयामि नमः।।

(२) मन्त्रराजः

ह्रां ह्रीं हुं फट्, मन्त्रराजश्रीपादुकां पूजयामि नमः।।

ऊर्ध्वाम्नायदेवताः ॥

(१) पराषोडशी ॥

श्रीं सौः क्लीं ऐं ह्रीं श्रीं ह्रीं ॐ सकल ह्रीं सहकहलह्रीं कएईलह्रीं श्रीं ऐं क्लीं सौः। पराषोडश्याम्वाश्रीपादुकां पूजयामि नमः ॥ १ ॥

पराभट्टारिकामनुः - सौः। पराभट्टारिकाम्बाश्री पादुकां पूजयामि नमः ॥ २ ॥

BHAṬṬĀRIKĀ

(२) पराशांभवी देवता ॥

ऐं ह्रीं श्रीं हस्ख्फें ह्सौः अहमहं अहमहं ह्सौः ह्स्ख्फ्रें श्रीं ह्रीं ऐं।
पराशाम्भवश्रीपादुकां पूजयामि नमः ॥ १ ॥
ह्स्ख्फें ह्रीं सौः श्रीं हुं। पराशाम्भव्याम्बाश्रीपादुकां पूजयामि नमः ॥ २ ॥

(३) प्रासादः ॥

हसौः। प्रासादपराम्वाश्रीपादुकां पूजयामि नमः ॥ १ ॥
स्हौः। पराप्रासादाम्वाश्रीपादुकां पूजयामि नमः ॥ २ ॥

(४) दहरविद्या ॥

हं सं रं ईं। दहरविद्याम्वाश्रीपादुकां पूजयामि नमः॥

(५) हंसः ॥

हंस। हंसश्रीपादुकां पूजयामि नमः॥

(६) पञ्चाक्षरी ॥

ॐ नमः शिवाय। शिवपञ्चाक्षर्यम्वाश्रीपादुकां पूजयामि नमः॥
ॐ ह्रीं नमः शिवायै। शक्तिपञ्चाक्षर्यम्वाश्रीपादुकां पूजयामि नमः॥

ईशानः सर्वविद्यानामीश्वरः सर्वभूतानां ब्रह्माधिपतिर्ब्रह्मणोधिपतिर्ब्रह्मा शिवो मे अस्तु सदाशिवोऽम्। मन्त्रातीतस्वरूपायनुग्र हकर्त्रे सदाशिवाय नमः॥ सदाशिवश्रीपादुकां पूजयामि नमः॥ मखपरयघच् महिचनडयङ्गंशफर॥ ऊर्ध्वाम्नायसमयविद्येश्वर्यम्वा श्रीपादुकां पूजयामि नमः॥ श्रीमन्मालिनिमन्त्रराजगुरुमण्डलसहितायै पराम्वादिसमयविद्येश्वरीपर्यन्त-अशीतिसहस्रदेवतापरिसेवितायै शाम्भवपीठस्थितायै ऊर्ध्वाम्नायमसयविद्येश्वर्यम्वाश्रीपादुकां पूजयामि नमः॥

इत्यूर्ध्वाम्नायः शाम्भवीपीठः ॥ ५ ॥

(६)

अथ अनुत्तराम्नायः ॥

गुरुमण्डलम् ॥

(श्रीहरिहरानन्दसरस्वतीकरपात्रस्वामिभिरनुष्ठितगुरुपरम्परामनुसृत्य)

(१) महापादुका ॥

ऐं ह्रीं श्रीं ऐं क्लीं सौः ऐं ग्लौं ह्स्ख्फ्रें हसक्षमलवरयूं सहक्षमलवरयीं ह्सौः स्ह्रौः। श्रीविद्यानन्दनाथात्मकचर्यानन्दनाथश्रीमहापादुकां पूजयामि नमः ॥

PARĀ-SHODAŚĪ

(२) संप्रदायपादुका ॥

श्रीं ह्रीं क्लीं अमृतवर्षिणीपादुकापरमेश्वरी वौषट्।
संप्रदायपादुकाश्रीपादुकां पूजयामि नमः॥

(३) कादिविद्यागुरुपरम्परा॥

परप्रकाशनन्दनाथश्रीपादुकां पूजयामि नमः ॥ १ ॥
परशिवानन्दनाथश्रीपादुकां पूजयामि नमः ॥ २ ॥
परशक्त्यम्बाश्रीपादुकां पूजयामि नमः ॥ ३ ॥
कौलेश्वरानन्दनाथश्रीपादुकां पूजयामि नमः ॥ ४ ॥
शुक्लदेव्यम्बाश्रीपादुकां पूजयामि नमः ॥ ५ ॥
सहजानन्दनाथश्रीपादुकां पूजयामि नमः ॥ ६ ॥
गगनानन्दनाथश्रीपादुकां पूजयामि नमः ॥ ७ ॥
विश्वानन्दनाथश्रीपादुकां पूजयामि नमः ॥ ८ ॥
विमलानन्दनाथश्रीपादुकां पूजयामि नमः ॥ ९ ॥
मदनानन्दनाथश्रीपादुकां पूजयामि नमः ॥ १० ॥
कुलेश्वरानन्दनाथश्रीपादुकां पूजयामि नमः ॥ ११ ॥
कामेश्वर्याम्बाश्रीपादुकां पूजयामि नमः ॥ १२ ॥
भोगानन्दनाथश्रीपादुकां पूजयामि नमः ॥ १३ ॥
क्लिन्नानन्दनाथश्रीपादुकां पूजयामि नमः ॥ १४ ॥
समयानन्दनाथश्रीपादुकां पूजयामि नमः ॥ १५ ॥
भुवनानन्दनाथश्रीपादुकां पूजयामि नमः ॥ १६ ॥
लीलाम्बाश्रीपादुकां पूजयामि नमः ॥ १७ ॥
स्वात्मानन्दनाथश्रीपादुकां पूजयामि नमः ॥ १८ ॥
प्रियानन्दनाथश्रीपादुकां पूजयामि नमः ॥ १९ ॥

(४) कामराजचरणाः ॥

ऐं ह्रीं श्रीं योऽहमस्मि ब्रह्माहमस्मि अहमस्मि ब्रह्माहमस्मि सोहं। स्वच्छप्रकाशपरिपूर्ण-परापरमहाप्रकाशपरिपूर्णानन्दनाथश्रीपादुकां पूजयामि नमः ॥ १ ॥

एं क-५ हंसः। रक्तचरणश्रीपादुकां पूजयामि नमः ॥ २ ॥

एं क-५ हंसः। रक्तचरणाम्बाश्रीपादुकां पूजयामि नमः ॥ ३ ॥

क्लीं ह-६ सोहं। शुक्लचरणम्बाश्रीपादुकां पूजयामि नमः ॥ ४ ॥

क्लीं ह-६ सोहं। शुक्लचरणाम्बाश्रीपादुकां पूजयामि नमः ॥ ५ ॥

सौः -४ हंसः सोहं। मिश्रचरणश्रीपादुकां पूजयामि नमः ॥ ६ ॥

सौः-४ हंसः सौहं। मिश्रचरणाम्बाश्रीपादुकां पूजयामि नमः ॥७॥

ऐं क -५ क्लीं ह-६ सौः स-४ हंसः सोहं निर्वाणचरणश्रीपादुकां पूजयामि नमः ॥ ८॥

ऐं क-५ क्लीं ह -६ सौः स-४ हंसः सोहं
निर्वाणचरणम्बाश्रीपादुकां पूजयामि नमः ॥ ८ ॥

अनुत्तराम्नायदेवताः॥

(५) पञ्चाम्बाः

आदिनाथव्योमातीताम्बाश्रीपादुकां पूजयामि नमः ॥ १ ॥

आधिनाथव्योमेश्वर्यम्बाश्रीपादुकां पूजयामि नमः ॥ २ ॥

अनामयानन्दनाथव्योमगाम्बास्त्रीपादुकां पूजयामि नमः ॥ ३ ॥

अनन्तानन्दनाथव्योमचारिण्यम्बाश्रीपादुकां पूजयामि नमः ॥ ४ ॥

चिदाभासव्योमस्थाम्बाश्रीपादुकां पूजयामि नमः ॥ ५ ॥

(६) नवनाथमन्त्राः

हं उन्मन्याकाशानन्दनाथश्रीपादुकां पूजयामि नमः ॥ १ ॥

सं समाकाशानन्दनाथश्रीपादुकां पूजयामि नमः ॥ २ ॥

क्षं व्यापकाकाशानन्दनाथश्रीपादुकां पूजयामि नमः ॥ ३ ॥

AMṚTAVARSHIṆĪ

SARASVATĪ

KĀMAKALĀ

मं शक्त्याकाशानन्दनाथश्रीपादुकां पूजयामि नमः ॥ ४ ॥
लं ध्वन्याकाशनन्दनाथश्रीपादुकां पूजयामि नमः ॥ ५ ॥
रं इन्द्वाकाशानन्दनाथश्रीपादुकां पूजयामि नमः ॥ ६ ॥
यं चिदाकाशानन्दनाथश्रीपादुकां पूजयामि नमः ॥ ७ ॥
ऊं व्यस्ताकाशानन्दनाथश्रीपादुकां पूजयामि नमः ॥ ८ ॥
हसक्षमलवरयऊं समस्ताकाशानन्दनाथश्रीपादुकां पूजयामि नमः॥

(७) मूलविद्याः ॥

ह्रीं स्वच्छप्रकाशपरिपूर्णपरापरमहासिद्धविद्याकुलयोगिनी ह्रीं ह्रींमूलविद्याम्बाश्रीपादुकां पूजयामि नमः ॥ १ ॥

ह्सौः स्वात्मानं बोधय स्हौः।
प्रासादपरमूलविद्याम्वाश्रीपादुकां पूजयामि नमः ॥ २ ॥

ऐं ब्लू क्लिन्ने क्लेदिनि महामदद्रवे क्लीं क्लेदय क्लां क्लीं मोहय मोहय क्लीं नमः स्वाहा। अतिरहस्ययोगिनीमूलविद्याम्वाश्रीपादुकां पूजयामि नमः ॥ ३ ॥

हंसः स्वच्छप्रकाशपरिपूर्णानन्दपरमहंसपरमहात्मने स्वाहा ह्सौः हस्क्ष्मर्यं।
शाम्भवलीमूलविद्याम्वाश्रीपादुकां पूजयामि नमः ॥ ४ ॥

ह्रीं नित्यस्फुरणचैतन्यान्दमयी महाविन्दुव्यापकमातृकास्वरूपिणी ऐं ह्रीं श्रीं ईं।
ह्रल्लेखामूलविद्याम्वाश्रीपादुकां पूजयामि नमः ॥ ५ ॥

ऐं ह्रीं श्रीं स्वच्छप्रकाशत्मिके ह्रीं कुलमहामालिनि ऐं कुलमातृके ह्रीं ऐं समयविमले श्रीं। समयविमलामूलविद्याम्वाश्रीपादुकां पूजयामि नमः ॥ ६ ॥

हंसः स्वच्छप्रकाशपरिपूर्णपरापरमहाप्रकाशात्मिके कुलकुण्डलिनि आज्ञासिद्धिमहाभैरवि आत्मानं बोधय अम्बे भगवति ह्रीं हूं। परबोधिनीमूलविद्याम्वाश्रीपादुकां पूजयामि नमः ॥ ७ ॥

ॐ मोक्षं कुरु कुरु। कौलपञ्चाक्षरीमूलविद्याम्वाश्रीपादुकां पूजयामि नमः ॥ ८ ॥

हसकलह्रीं हसकहलह्रीं सकलह्रीं। चैतन्यमूलविद्याम्वाश्रीपादुकां पूजयामि नमः ॥ ९ ॥

ऐं शुद्धसूक्ष्मनिराकारनिर्विकल्पपरब्रह्मस्वरूपिणी क्लीं परमानन्दशक्तिः सौः।
शाम्भवानन्दनाथानुत्तरकौलिनीमूलविद्याम्वाश्रीपादुकां पूजयामि नमः ॥ १० ॥

हंसस्सोहं स्वच्छानन्दपरमहंसपरमात्मने स्वाहा ।
गुरूत्तमविमर्शिनीमूलविद्याम्वाश्रीपादुकां पूजयामि नमः ॥ ११ ॥

अनामाख्यव्योमातीतानन्दनाथपरापरव्योमातीतव्योमेश्वर्यम्वायै नमः।
अनामाख्यमूलविद्याम्वाश्रीपादुकां पूजयामि नमः ॥ १२ ॥

ऐं ईं ऊं। सङ्केतसारमूलविद्याम्वाश्रीपादुकां पूजयामि नमः ॥ १ ॥

ह्रीं भगवति विच्चे वाग्वादिनि क्लीं महाहृदयमातङ्गिनि ऐं क्लिन्ने व्लूं स्त्रीं अनुतरवाग्वादिनीमूलविद्याम्वाश्रीपादुकां पूजयामि नमः ॥ १४ ॥

(८) पञ्चदशीक्षरीविद्या ॥

क-२४। पञ्चदशाक्षरीब्रह्माविद्याम्वाश्रीपादुकां पूजयामि नमः।।

(९) महाषोडशीविद्या ॥

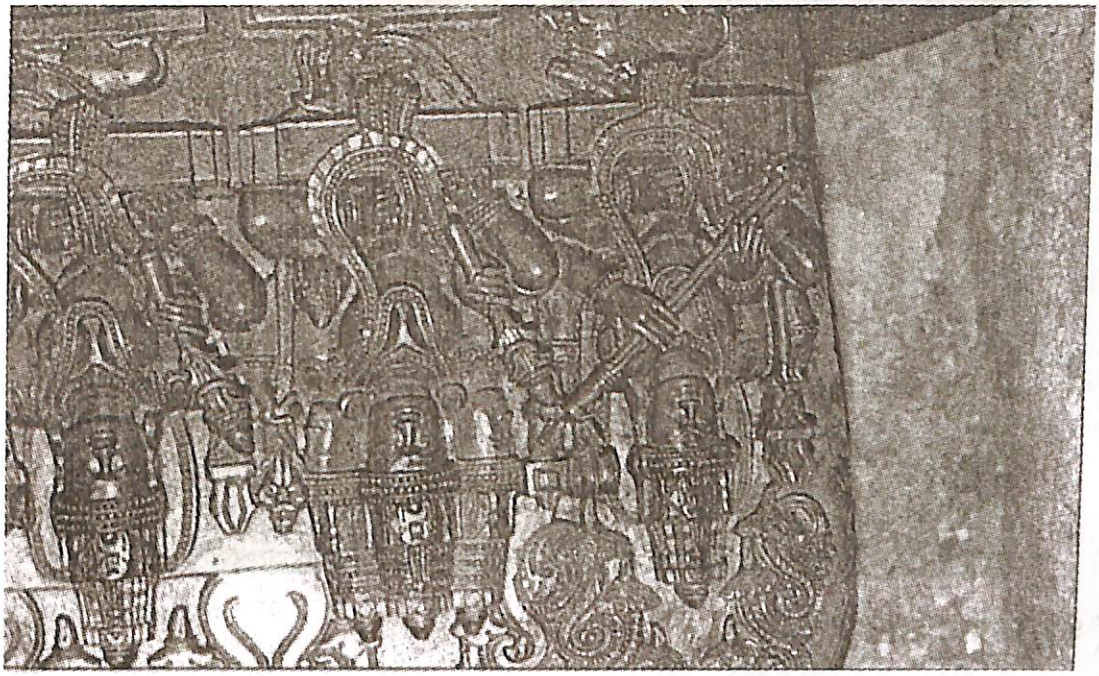
श्रीं ह्रींक्लींऐंसौः ॐ ह्रींश्रीं क-५ ह-६ स-४ सौः ऐं क्लीं ह्रीं श्रीं महाषोडश्यम्वाश्रीपादुकां पूजयामि नमः।।

(१०) पूर्तिविद्या ॥

हसकल हसकहल सकलह्रीं सर्वानन्दमयवैन्दवचक्रे परब्रह्मस्वरूपिणीपरामृतशक्ति-सर्वमन्त्रेश्वरीसर्वयन्त्रेश्वरी-सर्ववीरेश्वरी- सर्वयोगीश्वरी-सकलजगदधिष्ठानदेवतायै श्रीमहापूर्ति-विद्यायै नमः। श्रीमहापूर्तिविद्याम्वाश्रीपादुकां पूजयामि नमः।।

(११) साकिन्यादि षडाधारविद्याः

सांहंसः मूलाधाराधिष्ठानदेवतायै साकिनीसहितगणनाथस्वरूपिण्यै नमः।
गणनाथरूपिण्यम्वाश्रीपादुकां पूजयामि नमः ॥ १ ॥
कां सोहंस्वाधिष्ठानाधिष्ठानदेवतायै काकिनीसहितब्रह्मस्वरूपिण्यै नमः।
ब्रह्मस्वरूपिण्यम्वश्रीपादुकां पूजयामि नमः ॥ २ ॥
लां हंसः सोहं मणिपूरकादिष्ठानदेवतायै लाकिनीसहिताविष्णुस्वरूपिण्यैनमः।
विष्णुस्वरूपिण्यम्वाश्रीपादुकां पूजयामि नमः ॥ ३ ॥
रां हंसः शिवः सोहं अनाहताधिष्ठानदेवतायै राकिणीसहितसदाशिवस्वरूपिण्यै नमः।
सदाशिवस्वरूपिण्यम्वाश्रीपादुकां पूजयामि नमः ॥ ४ ॥
डां सोहं हंसः शिवः विशुद्ध्यधिष्ठानदेवतायै डाकिनीसहितजीवेश्वर स्वरूपिण्यै नमः।
जीवेश्वरस्वरूपिण्यम्वाश्रीपादुकां पूजयामि नमः ॥ ५ ॥
हां हंसश्शिवस्सोहं सोह हंसश्शिवः आज्ञाधिष्ठानदेवतायै हाकिनीसहित परमात्मस्वरूपिण्यै नमः।
परमात्मस्वरूपिण्यम्वाश्रीपादुकां पूजयामि नमः ॥ ६ ॥



SAPTA-MĀTṚKĀ

(१२) प्रकाशविमर्शपादुके ॥

ऐं क्लीं सौः श्री ह्रीं क्लीं क-५ ह-६ स-६ ह-६ स-४ हसकल हसकहल सकलह्रीं क्लीं ह्रीं श्रीं श्रीं सौः क्लीं श्रीं ह्रीं ऐं प्रकाशचरणाभ्यां नमः। प्रकाशचरणश्रीपादुकां पूजयामि नमः ॥ १ ॥

ऐं क्लीं सौः श्रीं ह्रीं क्लीं क-५ ह-६ स-४ ह-५ ह-६ स-४ हसकल हसकहल सकलह्रीं क्लीं ह्रीं श्रीं सौः क्लीं श्रींह्रीं ऐ विमर्शचरणाभ्यां नमः विमर्शचरणश्रीपादुकां पूजयामि नमः ॥ २ ॥

(१३) अनुत्तरशङ्कर्यम्बा ॥

भगवति विच्चे महामाये मातङ्गिनि व्लूं अनुत्तरवाग्वादिनि ह्स्ख्फ्रें ह्स्ख्फें ह्सौः।

अनुत्तरशाङ्कर्यम्वा श्रीपादुकां पूजयामि नमः॥

मूलं परिपूर्णानन्दनाथादिनवनाथसहितायै चतुर्दशमूलविद्याद्यनुत्तरशाङ्कर्यन्तानन्तदेवतापरिसेवितायै अनुत्तराम्नायसमष्टिरूपिण्यै श्रीमहात्रिपुरसुन्दर्यै नमः। श्री महात्रिपुरसुन्दरीपराभट्टारिकाश्रीपादुकां पूजयामि नमः।

इत्यनुत्तराम्नायः ॥ ६ ॥

॥ इति षडाम्नायाः ॥

॥ सर्वाम्नाय सपरिवारललितानामानि ॥

(१) दण्डनाथा द्वादशनामानि ॥

ॐ पञ्चम्यै नमः ॥
ॐ दण्डनाथायै नमः ॥
ॐ सङ्केतायै नमः ॥
ॐ समयेश्वर्यै नमः ॥
ॐ वाराह्यै नमः ॥
ॐ पोत्रिण्यै नमः ॥
ॐ शिवायै नमः ॥
ॐ वार्ताल्यै नमः ॥
ॐ महासेनायै नमः ॥
ॐ आज्ञाचक्रेश्वर्यै नमः ॥
ॐ अरिघ्न्यै नमः ॥

(२) मन्त्रिणी षोडश नामानि ॥

ॐ सङ्गीतयोगिन्यै नमः ॥
ॐ श्यामायै नमः ॥
ॐ मन्त्रिनायिकायै नमः ॥
ॐ मन्त्रिण्यै नमः ॥
ॐ सचिवेशान्यै नमः ॥
ॐ प्रधानेश्यै नमः ॥
ॐ शुकप्रियायै नमः ॥
ॐ वीणावत्यै नमः ॥
ॐ वैणिक्यै नमः ॥
ॐ मुद्रिण्यै नमः ॥
ॐ प्रियकप्रियायै नमः ॥
ॐ नीपप्रियायै नमः ॥
ॐ कदम्बेश्यै नमः ॥
ॐ कदम्बवनवासिन्यै नमः ॥
ॐ सदामदायै नमः ॥

(३) ललिताचतुर्विंशति नामानि ॥

ॐ सिंहासनेश्वर्यै नमः ॥
ॐ ललितायै नमः ॥
ॐ महाराज्ञ्यै नमः ॥
ॐ वराङ्कुशायै नमः ॥
ॐ चापिन्यै नमः ॥
ॐ श्रीपुरायै नमः ॥
ॐ महात्रिपुरसुन्दर्यै नमः ॥
ॐ सुन्दरिचक्रनाथायै नमः ॥
ॐ सम्राज्ञ्यै नमः ॥
ॐ चक्रिण्यै नमः ॥
ॐ चक्रेश्वर्यै नमः ॥
ॐ महादेव्यै नमः ॥
ॐ कामेश्यै नमः ॥
ॐ परमेश्वर्यै नमः ॥
ॐ कामराजप्रियायै नमः ॥
ॐ कामकोटिकायै नमः ॥
ॐ चक्रवर्तिन्यै नमः ॥
ॐ महाविद्यायै नमः ॥
ॐ शिवायै नमः ॥
ॐ अनङ्गवल्लभायैः नमः ॥
ॐ सर्वाम्नायनिवासिन्यै नमः ॥

खड्गमाला-मन्त्रः (१)

(सम्बुद्ध्यन्तः)

अस्य श्रीशुद्धशक्तिसम्वुद्ध्यन्तमालामहामन्त्रस्य, उपस्थेन्द्रियाधिष्ठायिवरुणादित्यऋषये नमः शिरसि। गायत्रीच्छन्दसे नमः मुखे। सात्त्विककारभट्टारकपीठस्थितशिवकामेश्वराङ्कनिलयायै कामेश्वरी ललितामहाभट्टारिकायै देवतायै नमः हृदये।

ऐं वीजं, क्लीं शक्तिः, सौः कीलकं, खड्गसिद्धौ विनियोगः। ह्रां इत्यादिना करहृदयादिन्यासः।

ध्यानम् -

तादृशं खड्गमाप्नोति येन हस्तस्थितेन वै।
अष्टादशमहद्वीपसम्राड्भोक्ता भविष्यति।।

लमित्यादि पञ्चपूजा।

ऐं ह्रीं श्रीं ॐ नमस्त्रिपुरसुन्दरी (१२) हृदयदेवि शिरोदेवि शिखादेवि कवचदेवि नेत्रदेव्यस्त्रदेवि (३७) कामेश्वरी भगमालिनि नित्यक्लिन्ने भेरुण्डे वह्निवासिनि महावज्रेश्वरी शिवदूति त्वरिते कुलसुन्दरि नित्ये नीलपताके विजये सर्वमङ्गले ज्वालामालिनि चित्रे महानित्ये (२०३) परमेश्वरपरमेश्वरी मित्रीशमयि षष्ठीशम्युड्डीशामयि चर्यानाथमयि लोपमुद्रामय्यगस्त्यमयि कालतापनमयि धर्माचारमयि मुक्तकेशीश्वरमयि दीपकलानाथमयि विष्णुदेवमयि प्रभाकरदेवमयि तेजोदेवमयि मनोजदेवमयि कल्याणदेवमयि रत्नदेवमयि वासुदेवमयि (२१७) श्रीरामानन्दमय्यणिमासिद्धे लघिमासिद्धे महिमासिद्धे ईशित्वसिद्धे वशित्वसिद्धे पराकाम्यसिद्धे भुक्तिसिद्धे इच्छसिद्धे प्राप्तिसिद्धे सर्वकामसिद्धे (३८९) ब्रह्मी माहेश्वरि कौमारि वैष्णवि वाराहि माहेन्द्रि चामुण्डे महालक्ष्मि (३९६) सर्वसंक्षोभिणि सर्वविद्राविणि सर्वाकर्षिणि सर्ववशङ्करि सर्वोन्मादिनि सर्वमहाङ्कुशे सर्वखेचरि सर्ववीजे सर्वयोने सर्वत्रिखण्डे त्रैलोक्यमोहनचक्रस्वामिनि प्रकटयोगिनि (३६५) कामाकर्षिणि वुद्ध्याकर्षिण्यहङ्कारकर्षिणि शब्दाकर्षिणि स्पर्शाकर्षिणि रूपाकर्षिणि रसाकर्षिणि गन्धाकर्षिणि चित्ताकर्षिणि सर्वाशापरिपूरकचक्रस्वामिनि (४५९) गुप्तयोगिन्यनङ्गकुसुमेऽ नङ्गमेखलेत्रनङ्गमदनेऽ नङ्गदमनातुरेऽ-नङ्गरेखेऽनङ्गवे गिन्येनङ्गाङ्कुशेऽनङ्गमालिनि सर्वसंक्षोभणचक्रस्वामिनि गुप्तरयोगिनि (४२२) सर्वसंक्षोभिणि सर्वविद्राविणि सर्वाकर्षिणि सर्वाह्लादिनि सर्वसंमोहिनि सर्वस्तम्भिनि सर्वजृम्भिणि सर्ववशङ्करि सर्वञ्जिनि सर्वोन्मादिनि सर्वार्थसाधिनि सर्वसंपत्तिपूरणि सर्वमन्त्रमयि सर्वद्वन्द्वक्षयङ्करी सर्वसौभाग्यदायकचक्रस्वामिनि संप्रदाययोगिनि (६२४) सर्वसिद्धिप्रदे

सर्वसंपत्प्रदे सर्वप्रियङ्करि सर्वमङ्गलकारिणि सर्वकामप्रदे सर्वदु:खविमोचिनि सर्वमृत्युप्रशमनि सर्वविघ्ननिवारिणि सर्वाङ्गसुन्दरि सर्वसौभाग्यदायिनि सर्वार्थसाधकचक्रस्वामिनि कुलोत्तीर्णयोगिनि (८२३) सर्वज्ञे सर्वशक्ते सर्वेश्वर्यप्रदे सर्वज्ञानमयि सर्वव्याधिविनाशिनि सर्वाधारस्वरूपे सर्वपापहरे सर्वान्दमयि सर्वरक्षास्वरूपिणि सर्वेप्सितप्रदे सर्वरक्षाकरचक्रस्वामिनि निगर्भयोगिनि (७९६) वशिनि कामेश्वरी मोदिनि विमलेऽरुणे जयिनि सर्वेश्वरि कौलिनि सर्वरोगहरचक्रस्वामिनि रहस्ययोगिनि (८३१) वाणिनि चापिनि पाशिन्यङ्कुशिनि महाकामेश्वरी महावज्रेश्वरि महाभगमालिनि महाश्रीसुन्दरि सर्वसिद्धिप्रदचक्रस्वामिन्यतिरहस्ययोहिनि (८८६) श्रीश्रीमहाभट्टारिके सर्वानन्दमयचक्रस्वामिनि परापररहस्ययोगिनि (८१५) त्रिपुरे त्रिपुरेशि त्रिपुरसुन्दरि त्रिपुरवासिनि त्रिपुराश्रीस्त्रिपुरमालिनि त्रिपुरासिद्धे त्रिपुराम्वा महात्रिपुरसुन्दरि (९६१) महात्रिपुरसुन्दरि (९६९) महामहेश्वरि महामहाराज्ञि महामहाशक्ते महामहागुप्ते महामहाज्ञप्ते महामहानन्दे महामहास्पन्दे महामहाशये महामहाश्रीचत्रनगरसम्राज्ञि (त्रि:) स्वाहा श्रीं ह्रीं ऐं ॥१०३१॥ (एकत्रिंशदधिकसहस्राण्यक्षराणि)

इति संवुद्धयन्तखड्गमाला॥

खड्गमालामन्त्रः (२)

(चतुर्थ्यन्तः)

अस्य श्रीखड्गमालामन्त्रस्य उपस्थाधिष्ठायिने वरुणादित्यऋषये नमः शिरसि, गायत्रीच्छन्दसे नमः मुखे, ललितादेवतायै नमः हृदये, क ५, वीजाय नमः गुह्ये ह(६) शक्तये नमः पादयोः स (४) कीलकाय नमः नाभौ, श्रीललिताप्रसादसिद्धयर्थे पाठे विनियोगः। कूटत्रयद्विरावृत्या करहृदयादिन्यासः।

ध्यानम् ॥

बालार्कारुणतेजसं त्रिनयनां रक्ताम्वरोल्लासिनीम्
नानालङ्कृतिराजमानवपुषं वालोडुराड्शेखराम्
हस्तैरिक्षुधनुःसृणीसुमशरान् पाशं मुदा विभ्रतीं
श्रीचक्रस्थितसुन्दरीं त्रिजगतामाधारभूतां स्मरेत्॥
इति ध्यात्वा मानसैः संपूज्य।

ॐ ऐं ह्रीं श्रीं ॐ नमः त्रिपुरसुन्दर्यै नमः

ॐ नमः हृदयदेव्यै नमः ॥
ॐ शिरोदेव्यै नमः ॥
ॐ शिखादेव्यैनमः नमः ॥
ॐ कवचदेव्यै नमः ॥
ॐ कामेश्वर्यै नमः ॥
ॐ भगमालिन्यै नमः ॥
ॐ नित्यक्लिन्नायै नमः ॥
ॐ भेरुण्डायै नमः ॥
ॐ वह्निवासिन्यै नमः ॥
ॐ नेत्रदेव्यै नमः ॥
ॐ अस्त्रदेव्यै नमः ॥
ॐ त्वरितायै नमः ॥
ॐ कुलसुन्दर्यै नमः ॥
ॐ नित्यायै नमः ॥
ॐ नीलपताकायै नमः ॥
ॐ विजयायै नमः ॥
ॐ सर्वमङ्गलायै नमः ॥
ॐ ज्वालामालिन्यै नमः ॥
ॐ चित्रायै नमः ॥
ॐ महानित्यायै नमः ॥
ॐ परमेश्वरपरमेश्वर्यै नमः ॥
ॐ मित्रीशम्य्यै नमः ॥
ॐ महावज्रेश्वर्यै नमः ॥
ॐ शिवदूत्यै नमः ॥
ॐ वासुदेवमय्यै नमः ॥
ॐ श्रीरामानन्दमय्यै नमः ॥
ॐ अणिमासिद्धयै नमः ॥
ॐ लघिमासिद्धयै नमः ॥
ॐ महिमासिद्धयै नमः ॥
ॐ ईशित्वसिद्धयै नमः ॥
ॐ वशित्वसिद्धयै नमः ॥
ॐ प्राकाम्यसिद्धयै नमः ॥
ॐ भुक्तिसिद्धयै नमः ॥
ॐ इच्छासिद्धयै नमः ॥
ॐ प्राप्तिसिद्धयै नमः ॥
ॐ षष्ठीशमय्यै नमः ॥
ॐ उड्डीशमय्यै नमः ॥
ॐ चर्यानाथमय्यै नमः ॥

ॐ अगस्त्यमय्यै नमः ॥
ॐ कालतापरनमय्यै नमः ॥
ॐ धर्माचार्यमय्यै नमः ॥
ॐ मुक्तकेशीश्वरमय्यै नमः ॥
ॐ दीपकलानाथमय्यै नमः ॥
ॐ विष्णुदेवमय्यै नमः ॥
ॐ प्रभाकरदेवमय्यै नमः ॥
ॐ तेजोदेवमय्यै नमः ॥
ॐ मनोजदेवमय्यै नमः ॥
ॐ सर्वकामसिद्ध्यै नमः ॥
ॐ ब्राह्म्यै नमः ॥
ॐ माहेश्वर्यै नमः ॥
ॐ कौमार्यै नमः ॥
ॐ वैष्णव्यै नमः ॥
ॐ माहेन्द्र्यै नमः ॥
ॐ चामुण्डायै नमः ॥
ॐ महालक्ष्म्यै नमः ॥
ॐ सर्वसंक्षोभिरण्यै नमः ॥
ॐ सर्वविद्राविण्यै नमः ॥
ॐ सर्ववशङ्कर्यै नमः ॥
ॐ कल्याणदेवमय्यै नमः ॥
ॐ रत्नदेवमय्यै नमः ॥
ॐ सर्वखेचर्यै नमः ॥
ॐ सर्वबीजायै नमः ॥
ॐ सर्वयौन्यै नमः ॥
ॐ सर्वत्रिखण्डायै नमः ॥
ॐ त्रैलोक्यमोहनचक्रस्वामिन्यै नमः ॥
ॐ प्रकटयोगिन्यै नमः ॥
ॐ कामाकर्षिण्यै नमः ॥
ॐ बुद्ध्याकर्षिण्यै नमः ॥
ॐ अहङ्काराकर्षिण्यै नमः ॥
ॐ शब्दाकर्षिण्यै नमः ॥
ॐ स्पर्शाकर्षिण्यै नमः ॥
ॐ सर्वोन्मादिन्यै नमः ॥
ॐ सर्वमहाङ्कुशायै नमः ॥
ॐ अनङ्गकुसुमायै नमः ॥
ॐ अनङ्गमेखलायै नमः ॥
ॐ अनङ्गमदनायै नमः ॥
ॐ अनङ्गमदनातुरायै नमः ॥
ॐ अनङ्गवेगिन्यै नमः ॥
ॐ सर्वमहाङ्कुशायै नमः ॥
ॐ अनङ्गकुसुमायै नमः ॥
ॐ अनङ्गमेखलायै नमः ॥
ॐ अनङ्गमदनायै नमः ॥
ॐ अनङ्गवैगिन्यै नमः ॥
ॐ अनङ्गाङ्कुशायै नमः ॥
ॐ अनङ्गमालिन्यै नमः ॥
ॐ सर्वसंक्षोभणचक्रस्वामिन्यै नमः ॥
ॐ गुप्तयोगिन्यै नमः ॥
ॐ सर्वसंक्षोभिण्यै नमः ॥
ॐ रूपाकर्षिण्यै नमः ॥
ॐ रसाकर्षिण्यै नमः ॥
ॐ गन्धाकर्षिण्यै नमः ॥
ॐ धैर्याकर्षिण्यै नमः ॥

ॐ स्मृत्याकर्षिण्यै नमः ॥
ॐ नामाकर्षिण्यै नमः ॥
ॐ वीजाकर्षिण्यै नमः ॥
ॐ शरीराकर्षिण्यै नमः ॥
ॐ सर्वाशापरिपूरकचक्रस्वामिन्यै नमः ॥
ॐ गुप्तयोगिन्यै नमः ॥
ॐ सर्वविद्राविण्यै नमः ॥
ॐ सर्वाकर्षिण्यै नमः ॥
ॐ सर्वाह्लादिन्यै नमः ॥
ॐ सर्वसम्मादिन्यै नमः ॥
ॐ सर्वसम्मोहिन्यै नमः ॥
ॐ सर्वस्तम्भिन्यै नमः ॥
ॐ सर्वजृम्भिण्यै नमः ॥
ॐ सर्वशङ्कर्यै नमः ॥
ॐ सर्वोन्मादिन्यै नमः ॥
ॐ सर्वार्थसाधिन्यै नमः ॥
ॐ सर्वसम्पत्तिपूरण्यै नमः ॥
ॐ सर्वमन्त्रमय्यै नमः ॥
ॐ सर्वद्वन्द्वक्षयङ्कर्यै नमः ॥
ॐ सर्वसौभाग्यदायकचक्रस्वामिन्यै नमः ॥
ॐ सम्प्रदाययोगिन्यै नमः ॥
ॐ सर्वसिद्धिप्रदायै नमः ॥
ॐ सर्वसम्पतत्प्रदायै नमः ॥
ॐ सर्वप्रियङ्कर्यै नमः ॥
ॐ सर्वमङ्गलकारिण्यै नमः ॥
ॐ सर्वकामप्रदार्यै नमः ॥
ॐ सर्वदुःखविमोचिन्यै नमः ॥
ॐ सर्वमृत्युप्रशमिन्यै नमः ॥
ॐ सर्वविघ्ननिवारिण्यै नमः ॥
ॐ सर्वाङ्गसुन्दर्यै नमः ॥
ॐ सर्वसौभाग्यदायिन्यै नमः ॥
ॐ सर्वसाधकचक्रस्वामिन्यै नमः ॥
ॐ कुलोत्तीर्णयोगिन्यै नमः ॥
ॐ निगर्भयोगिन्यै नमः ॥
ॐ वशिन्यै नमः ॥
ॐ कामेश्वर्यै नमः ॥
ॐ मोदिन्यै नमः ॥
ॐ विमलायै नमः ॥
ॐ अरुणायै नमः ॥
ॐ जयिन्यै नमः ॥
ॐ सर्वेश्वर्यै नमः ॥
ॐ कौलिन्यै नमः ॥
ॐ सर्वरोगहरचक्रस्वामिन्यै नमः ॥
ॐ रहस्ययोगिन्यै नमः ॥
ॐ वाणिन्यै नमः ॥
ॐ कुलोत्तीर्णयोगिन्यै नमः ॥
ॐ सर्वज्ञायै नमः ॥
ॐ सर्वशक्त्यै नमः ॥
ॐ सर्वैश्वर्यप्रदायै नमः ॥
ॐ सर्वज्ञानमय्यै नमः ॥
ॐ सर्वव्याधिविनाशिन्यै नमः ॥
ॐ सर्वाधारस्वरूपायै नमः ॥
ॐ सर्वापापहरायै नमः ॥
ॐ सर्वनन्दमय्यै नमः ॥

ॐ सर्वरक्षास्वरूपिण्यै नमः ॥
ॐ सर्वरक्षाकरचक्रस्वामिन्यै नमः ॥
ॐ परापररहस्ययोगिन्यै नमः ॥
ॐ चापिन्यै नमः ॥
ॐ पाशिन्यै नमः ॥
ॐ अङ्कुशिन्यै नमः ॥
ॐ महाकामेश्वर्यै नमः ॥
ॐ महावज्रेश्वर्यै नमः ॥
ॐ महाभगमालिन्यै नमः ॥
ॐ महाश्रीसुन्दर्यै नमः ॥
ॐ सर्वसिद्धिप्रदचक्रस्वामिन्यै नमः ॥
ॐ अतिरहस्ययोगिन्यै नमः ॥
ॐ श्री श्री महाभट्टारिकायै नमः ॥
ॐ सर्वानन्दमयचक्रस्वामिन्यै नमः ॥
ॐ महामहाराज्ञ्यै नमः ॥
ॐ त्रिपुरायै नमः ॥
ॐ त्रिपुरेश्यै नमः ॥
ॐ त्रिपुरसुन्दर्यै नमः ॥
ॐ त्रिपुराश्रीयै नमः ॥
ॐ त्रिपुराश्रियै नमः ॥
ॐ त्रिपुरासिद्धायै नमः ॥
ॐ त्रिपुराम्बामहात्रिपुरसुन्दर्यै नमः ॥
ॐ महामहेश्वर्यै नमः ॥
ॐ महामहागुप्तायै नमः ॥
ॐ महामहानन्दायै नमः ॥
ॐ महामहास्पन्दायै नमः ॥

ॐ महामहाश्रीचक्रनगरसाम्राज्ञ्यै नमस्ते नमस्ते स्वाहा श्रीं ह्रीं ऐं

ॐ श्रीपरदेवतार्पणमस्तु ॥

॥ इति चतुर्थ्यन्तखड्गमालामन्त्रः ॥

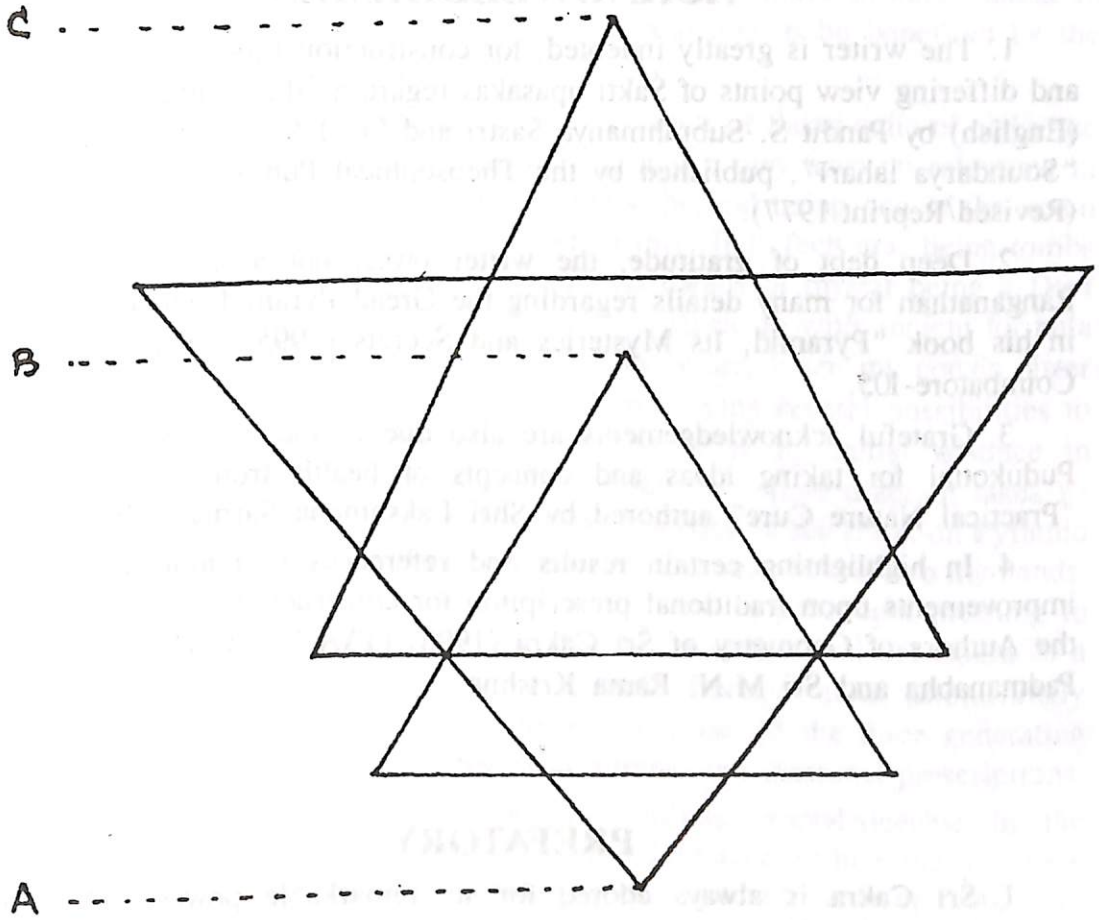
ŚRĪ CAKRA, THE PYRAMID AND PI

R. S. Narasimhan

OM

VIYAT PRASUVE NAMAH

THREE PYRAMIDAL TRIANGLES AS GENERATORS OF ŚRĪ CAKRA-SAMAYĀ SCHOOL



A. Vertical Cross Section of the Pyramid-(inverted) - Vertical Plane
B. Facial Triangle - Inclined Plane
C. Basal Triangle - Horizontal Plane

ŚRĪ CAKRA, THE PYRAMID AND PI

Om Ganganāntasthāyai namah

Om Prāṇarūpiṇyai namah

Om Śrī Cakrarāja nilayāyāi namah

ACKNOWLEDGEMENTS

1. The writer is greatly indebted, for constructional aspects of Śrī CAKRA and differing view points of Śakti upasakas regarding the Yantra to commentary (English) by Pandit S. Subrahmanya Sastri and Sri T.R. Srinivasa Ayyangar on "Soundarya laharī", published by the Theosophical Publishing House, Madras (Revised/Reprint 1977).

2. Deep debt of gratitude, the writer owes, not a little, to Mr. Rama Ranganathan for many details regarding the Gread Pyramid which are revealed in his book "Pyramid, Its Mysteries and Secrets (1995)", Perks Institutions, Coimbatore-105.

3. Grateful acknowledgements are also due to the Nature Cure Institute, Pudukottai for taking ideas and concepts of health from their publication "Practical Nature Cure" authored by Shri Lakshmana Sarma (1984).

4. In highlighting certain results and references to major developments/ improvements upon traditional prescription for construction of the Diagram, to the Authors of Geometry of Śrī Cakra (1998) (TVA/MNR) Dr. T.V. Anantha Padmanabha and Sri M.N. Rama Krishna.

PREFATORY

1. Śrī Cakra is always adored for its remarkable powers, in bringing prosperity and breaking misfortunes; its very possession deemed sufficient. Mere construction of the Yantra is hailed for the Sannidhya of Divine Mother. Of many blessings, Japa of the Divine name may confer, the knowledge of Śrī Cakra is ranked as the highest. One may be naive to accept such references in Śākta Literature literally. Such hyperboles may indicate the near impossibility for most to produce a Perfect Diagram.

2. Life is the same as Ākāśa, the subtlest of all the five elements of the physical universe, says Sh. Lakshmana Sarma, an authority on Nature Cure. He

considers Ākāśa as the most important of all sources of Vital Power. For many, such statements may sound academical/utopian, having no practical utility in the immediate concerns of health and disease.

3. The Great Pyramid has mysterious powers in promoting health, physical, mental and spiritual. Such claims cannot however be dismissed with same ease as with the other two ideas. A 18 foot Pyramid in solid granite stands in Coimbatore beckoning all who wish to understand and to be benefited by the secrets and mysteries the Pyramid offers.

4. Śrī Cakra, the most revered and feared Yantra of Śakta cults of elaborate rituals and symbol of esoteric thought and mysticism may have no relevance in day to day life of modern times. The Pyramids, beyond being one of the seven wonders of the world, have nothing to offer in this High-Tech era, being tombs of the dead Pharaohs of Egypt. And yet, by no means of myself being a Devī Upāsaka, by some fortuitous circumstance, I was stuck up with ancient formula of Śrī-Yantra, lying untried in my possession for years, when my cousin sister wanted my assistance in the drawing. And I was trying several possibilities to produce as satisfactory a diagram as possible, after an initial advance in identification of three basic triangles from which the whole diagram takes its shape. It was at this stage, again by Divine Will, a copy of the Book on Pyramid by Mr. Ranganathan, Founder, Perks Institutions, Coimbatore fell into my hands. A study of "Pyramid-Its Secrets and Mysteries" not only brought meaning to the words of Sh. Lakshmana Sarma but also led to understand Śrī Cakra as a 2-dimensional version of generators of Cosmic Energy, quite astonishingly revealing Pyramidal Configuration as the key to raise all the three generating Triangles of Śrī Cakra, and to get beyond arbitrary constructional prescriptions.

5. For critical judgement of discerning minds, knowledgeable in the respective fields, in the following pages is offered an account how one can look for an organic whole in the three seemingly unconnected fields of thought in gaining direct access to Ākāśa as the Prime Source of Vital Power. Hence the stress upon constructional aspects of Śrī-Yantra. A separate effort is called for in elucidating its mystical applications.

6. It is in this context, one cannot help wondering at the role of Pi, of unending decimals in the consturction of Pyramid and Śrī Cakra as 3/2-dimensional restrictors of space, Ākāśa, manifesting Cosmic Power. This demands a non-Euclidean procedure of transfer of an Arc-length on to a straight line, vice versa, in which technique, the use of only ruler/compass is inadequate. While Diagram-1 incorporates one such technique, Appendices 1 and 2 explain

how the technique is useful in constructing a Pyramid/cone as generators of Cosmic Power.

7. Diagram-1 exclusively deals with Pyramid: Diagrams 2,3 and 4, with Śrī Cakra. Appendices 3, 4 and 5 are added to clarify the issues involved in the construction of Śrī Cakra. Finally a note is included as Appendix-6 to show how certain basic concepts of Sri Devi Worship well integrated into the design of Śrīcakra, lend themselves to the organisation of data in evaluating the complex yantra and providing a rationale for the procedure adopted. Again they enable us to appreciate certain intriguing aspects in the construction in terms of such concepts. Indicators by asterisk mark against certain words/phrases in the Text are separately listed as Appendix-7 with a view not to impede the flow of the text. The "Closeness" of traditional data of Śrī-Cakra with those of diagram proposed in accord with Pyramidal angles allows us to conclude that the tradition was not quite unaware of Pyramidal Connection. The data of five spĕciments of Śrī Cakra in print, would elucidate (i) Traditional data may not produce a perfect diagram, straightaway, (ii) Starting from those data, one may have to resort to modifications for obtaining a perfect diagram. (iii) Such attempts do not yield a unique solution. In other words, there are many configurations of Śrī Cakra, while yet being "Perfect" (For a detailed treatment one can refer to the Geometry of Śrī Cakra) (iv) Perhaps Śrī Cakra with Pyramidal angles can yield such a unique solution. Closeness of Traditional Data to diagram drawn as per Pyramidal angles may be a pointer to this conclusion.

8. The above conclusion may not be a speculation or wishful thinking. Even as the Great Pyramid of a particular specification alone was found Productive among many Pyramidal Shapes, Śrī Cakra of particular configuration in accord with the angles of the Great Pyramid can reasonably be expected as the reflector of Cosmic Energy among many configurations of Śrī Cakra. However, this should await confirmation by experiments and credible feed-back. Conversely, Śrī Cakra as proposed may be found to contain the clue in raising the pyramid and the cone as reflectors of cosmic energy (see Appendix-2).

9. The writer owes a word of explanation to the reader in the midst of long winding arithmetical work-outs for pages; the intention never was to make the treatment more mystifying than the subject itself, should such an impression arise in perusing the workings. That was unavoidable to establish the emergence of a point in the commingling of Śiva and Śakti Triangles of "Pyramidal" character; without its association, the development of enchanting Diagram of Sri Yantra would remain an enigma for ever. Even as a Third element, as revealed by the

Vedas and the Agamas, is essential in the formation of an embryo and its further growth into an healthy offspring, so is this "hidden' point, vital in generating the whole Diagram the existence of both being unrecognisable, indeterminable and therefore verbally indescribable. Perhaps that was one of the secrets of life principle Śrī Cakra, as a symbol, was intended to convery. In the following pages a methodology is presented in the discovery of this point without appearing to be esoteric or dogmatic through school level mathematics. This is the first phase; in the second, it remains to transfer a properly designed Śrī Cakra on to metallic or other appropriate 2-dimensional surface expecting the Descent of Cosmic Śakti without leaving It as a matter of faith, belief, or consecreation. Until that moment arrives, the search has to continue.

10. It may also be found that a Pi-based Śrī Cakra (inner circle of one metre diameter) directly gives a measure of radius of EARTH, one crore times of the base of its Triangle, identifiable with BASAL Triangle of the Great Pyramid, a base upon which whole Diagram depends for its construction (Note 4/Table of Para 8 of Ch.5).

In developing in the following pages Pyramidal solution with possibilities of unlocking hidden powers of Śrī Cakra, I was seized of certain impulse that emboldened me, casting aside any hesitation, to rush to our respected Indologist and Visiting Professor of Swami Vivekānandā Chair of Philosophy, University of Mysore for advice and consultation. In his kindness the Professor unreservedly passed on the material to come up as a supplement to his own work, Śrī Vidyā Koṣa, being published by the prestigious KALPATARU RESEARCH ACADEMY. For this favour and consideration extended to the write-up. I am extremely beholden to the Professor and to the Editorial Board of the Research Academy and I have no words to adequately express my gratefulness to the Professor and to the ACADEMY.

- This completes the text of the "Prefatory"

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ŚRĪ CAKRA, THE PYRAMID AND PI
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1. HEALTH AND THE GREAT PYRAMID

1. The Lord said, "Becoming the fire of life in the bodies of living and mingling with prāṇa and apāna, I digest four kinds of food." Bhagavad Gīta : 15/14. This is not a bland statement, easily deductable from the immanence concept of God-head, but a fact of life as observable phenomenon upon which the whole edifice of Nature Cure is built up. The human body is not an inert machine working on supply of appropriate fuel. The foods consumed go only to set right "wear and tear" and build "spares". The fire of life, Jīva Śakti, emanating from Energy Reserve, the Indwelling spirit, is the real force behind the digestion and certainly not the product of food consumed.

2. Neither one can get at the location of Vital Reserve, nor reach for the the whole of it in the human body, a mystery beyond the ken of ordinary mortals. That which maintains health and restores, when lost, is Jīva Śakti. By its interaction only with air, water, fire/sunshine, food etc., the structural integrity of different organs of the body as Health is maintained, keeping muscles, nerves etc., in good shape, form and working order. To the extent of its manifestation, its interaction is promoted/hindered. It is therefore essential to recognise the degree of its manifestation as Vital Response to mode of living in following or not following the Path of Right Living, exercising moderation in everything as expounded by wisemen of all ages and cultures.

3. The degree of health resulting in the manner described above can be sourced ultimately to the five elements of Nature viz., earth, water, fire, air and space in which also the Lord resides with Cosmic Śakti (the word cosmic, to distinguish the field of manifestation as external to the physical body of living, otherwise, there is no difference). This Vital Power is maximised in directly accessing Ākāśa, space that affords accommodation to all tangible and intangible things of the Universe. One of the leading exponents of Nature Cure, Sh. Lakshmana Sarma in his great work, "Practical Nature Cure" declares "Space, Ākāśa is the most important subtlest of Sources of Vital Power. More of it is received by moderation and self-control in indulgence of sense pleasures. Perhaps, Life is the same as this subtlest of all the five elements of creation.....". Perhaps one such mode results when mind "thins" out more and more with fewer thoughts, and merges, as it were with Ākāśa in certain forms of

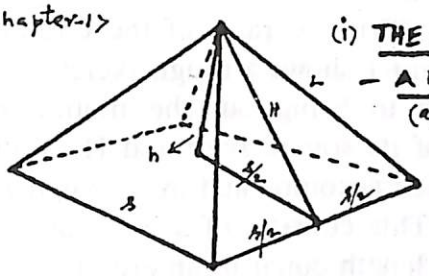
Meditation. Surely a subjective approach to Vital power dependent upon individuals' initiative and application of effort.

4. Among many scientific riddles it confronts the modern thinking with, in offering an objective approach in accessing Ākāśa directly, the Great Pyramid of Cheops of fourth dynasty of Pharaohs of Egypt, raised some 4000 years ago, functions as a 'generator' of Cosmic Power in some inexplicable manner. To verify the power of Avakāśa under the cover of Pyramidal shape, we need not have to undertake a long and arduous journey to Egypt. Fortunately for us, a 18-foot Pyramid stands in the sprawling campus of Perks Educational Foundation at Coimbatore exhibiting bio-friendly properties of health and healing of disease. It is one of many instances of the genius of the Egyptian Thinkers and Scientists in almost isolating Cosmic Śakti at a point identical with the centre of Gravity of solids of smilar Pyramidal shapes.
5. The Perks applications of Cosmic Śakti overflowing the Pyramidal enclosure revealed at a purely physical level.
   (i) Decrease in humidity in the Pyramidal Avakāśa - a property of fire from which the structure takes its name Pyramid.
   (ii) Enhancing the Oxygen content and reduce the Carbon-di-oxide proportion in the atmosphere - an aspect dear to living.
   (iii) Even a small Pyramid, kept in a room purifies air-pollution, kills disease-causing germs and keeps the inmates sound and healthy, both in body and mind.
   (iv) Heating does not destroy curative properties imparted to water and other items, exposed to Pyramidal Avakāśa for considerable number of hours. Clearly therefore all these properties are attributable to Ākāśa when it is restricted in a particular manner.
6. In this respect, it is worthwhile to mention that Praśna Upanishad (3/8) brings in the concept of of gravitational pull in defining the function of apāna in the body and Brihad Āraṇyaka Upanishad (3/7/2) ascribes to prāṇa the power of holding in position of all heavenly bodies, like connective wire, transcending the concept of "air" usually associated with "vāyu" and anticipating gravitational operation. Vital Power, as Prāṇa flowing along gravitational routes, perhaps collects Itself in the restricted space, Avakāśa at a point identical with the centre of gravity of solids of particular shapes, Pyramidal shape being one of them. In other words,

gravitation (attributed to the "Curvature" of Space in the Theory of Relativity) and over-flow of Oxygen in the gravitational path, as noted in the Pyramidal Avakāśa may perhaps be a physical dimension of Life Itself as spoken by Sh. Sarma !

7. It is important to remember :
   (i) Pyramids with the specifications of the Great Pyramid alone can operate as generators of Cosmic Energy.
   (ii) They should be so placed that they are in line with geographical North-South direction, slightly inclined west-ward of magnectiv N/S line.
   (iii) Pyramidal shape is more important than the material of which it is made, iron/iron related materials excepted, even as devotion of mind is more important to earn the grace of the Lord than birth, place and refinement of that mind on mundane level provided there are no blockades of an evil past !
   (iv) The environs should be free from any electro-magnetic field for effectivenss of the Pyramid.
   (v) In Perks experience, even cones work in the same way as the Pyramids radiating Cosmic Energy at one-fourth of the height from the Ground Level. Restrictions of (ii) and (iv) do not apply to the cones, making them more versatile reflectors of Cosmic Energy.
8. The European inveştigators have discovered that the height of the Pyramid is relatable to the earth's mean solar distance (1.496 x 10 exp. 11 metres) and its side of the square base, to the distance (465 metres per second) moved by the earth in one second in its rotation. In simple

DIAGRAM–I <chapter-1>



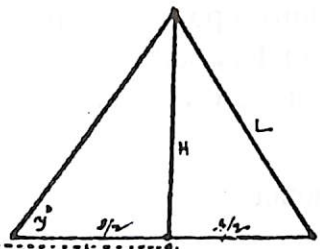
(i) **THE GREAT PYRAMID – A ROUGH SKETCH**

(a) s – side of the square base
h – height.
L – side of the Facial Triangle

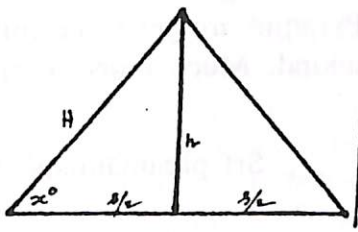
Special Feature Perimeter of the BASAL SQUARE equals the circumference of a circle of radius equal to the HEIGHT of THE GREAT PYRAMID. Or $\boxed{4s = 2\pi \times h}$

(ii) **PYRAMIDAL CROSS-SECTIONS**

(b) FACIAL TRIANGLE



(c) VERTICAL CROSS SECTIONAL TRIANGLE



$2\beta = \pi \times h$ (a)

$\tan x^\circ = h/s/2 = 2h/s$

$= 4/\pi$ (c)

$\tan y^\circ = H/s/2 = 2H/s$ (b)

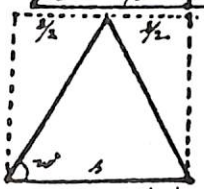
$= \sec x^\circ$

$= \sqrt{1 + \tan^2 x}$

$= \sqrt{1 + 16/\pi^2}$

$\tan w^\circ = 2$. (d)

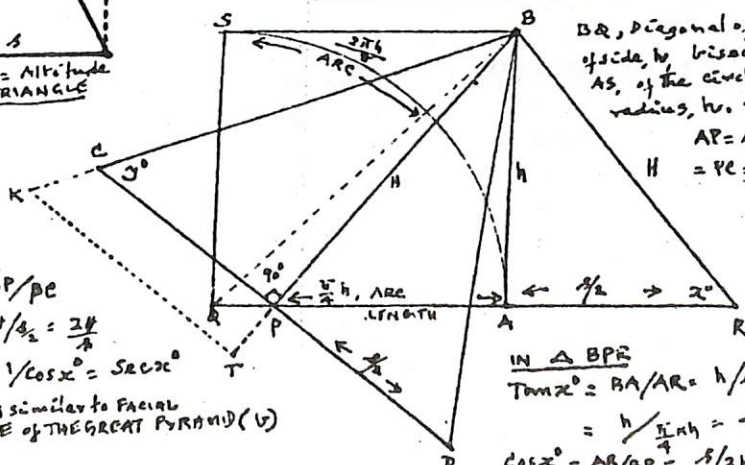
(d)



$\tan w^\circ = s/s/2 = 2$

Base = Altitude BASAL TRIANGLE

(iii) **A DRAWING FOR REPRODUCTION OF PYRAMIDAL ANGLES** <CHAPTER-6>



BQ, Diagonal of the square of side, h bisects the ARC AS, of the circle, centre R radius, h. $\therefore$ ARC AS $= \frac{1}{4} 2\pi h$

$AP = AR = \frac{\pi}{4} \times h$

$H = PC = PD = s/2$

IN $\triangle BCP$

$\tan y^\circ = BP/PC$

$= H/s/2 = 2H/h$

$= 1/\cos x^\circ = \sec x^\circ$

$\therefore$ $\triangle BCD$ is similar to FACIAL TRIANGLE of THE GREAT PYRAMID (b)

IN $\triangle BPR$

$\tan x^\circ = BA/AR = h/s/2$

$= h/\frac{\pi}{4} \times h = 4/\pi$

$\cos x^\circ = AR/BR = s/2H$

$\therefore$ $\triangle BPR$ is similar to the CROSS-SECTIONAL TRIANGLE OF THE GREAT PYRAMID (c)

terms, the ratio of the double the measure of its side,s, to its height,h, was found to be π (Pi), the ratio of the circumference of a circle and its diameter. Diagram-1 shows a rough sketch of the Great Pyramid, with associated triangles to bring out the mutual relationship between its height,h, sides,s, of its square base and H, altitude of facial triangle of equal sides. It is also accompanied by a drawing reproducing exactly the Pyramidal angles. This consists of a non-Euclidean technique of cutting a straight line to a length equal to an arc of a circle, to represent exactly Transcendental No. π (Pi), of unending decimals viz. 3.141 5926 5358 9793 2384 6264 3383 2792 ..... vide Vedic Mathematics by His Holiness Bhāratī Krishna Theertha Maharaj, Śankarāchārya of Govardhan Peeṭa, Puri, and therefore its effectiveness very much depends upon the dexterity with which this procedure is executed, Appendicies 1 and 2 deal with construction procedures in detail for both the Pyramid and Cone. People in the field of Pyramidal investigations report that full potentialities of the Great Pyramid are yet to be fully understood and realised for the benefit of mankind. Much more revelations are awaited.

Śrī paramātmané Namah

2. ŚRĪ CAKRA AND THE GREAT PYRAMID

1. Pyramidal avakāśa would appear to cause Cosmic Śakti to converge at a point within, like lenses collecting heat and light of the sun at their focal points, as a characteristic of the Pyramidal shape. It is quite possible that there exist in Nature shapes other than that of Pyramid/ cone with similar property. 2-Dimensional space of planar surface may also be associated with similar property when restricted by criss-crossing lines/curves upon the surface. Space within the organism may be causing manifestation of Cosmic Power as Jīva Śakti under the operation of such a property of space, restricted in a particular manner! In our own land, Thinkers should have experimented with different shapes and surfaces but with what success we are yet to recognise, consider, for example, mystical powers attributed to different liquids after abhisheka of Śiva Lingas of different shapeś, purificatory powers attached to waters kept in pots with coconuts placed on the top to accord a cone like shape, Satāri, Holy Sandles of the Lord, atop hollow metallic cone, bowed down in Vaishnava Temples, Gopurams, rising in shapes similar to that of Pyramids, right above the Sanctum Sanctorum of Temples, pair of conical objects to represent Divine Couple brought to sanctify the venues of auspicious rituals/ceremonies! Various Yantras inscribed upon planar surfaces of metals, credited with Powers inexplicable within the domain of our knowledge of external world may perhaps belong to 2 Dimensional class of Restrictors of space exhibiting similar phenomenon. In recognition of identity of Agnihotra Vessel with Pyramidal shape (when turned upside down) and the similarities in effecting physical health and mental peace between homa performed/Bhasma obtained and the Pyramidal Avakāśa, Mr. Rama Ranganathan observes, "Never did we in India build any Pyramid, nor were the Egyptians accustomed to Agni-hotra. Still one could not wink at the basic truth that these two great forces emerged in two different countries during a long drawn out period, which is beyond our comprehension" (P.20 of the Pyramid - its Mysteries and Secrets). An unmistaken hint that this discovery and knowledge should have had a common origin in remote Antiquity of a forgotten past of "Pre-Historic Ages".

2. For similar reasons, one suspects, strong affinites between Śrī Cakra, yantraraja and the Great Pyramid. For some, it may appear odd and sacrilegious to associate Srī Yantra with Pyramids, built as tomb-chambers of the dead Kings and Queens. The first one of Cheops, the

Great Pyramid and the second one, built by his son, were exceptions, and they were kept empty. The Egyptologists suspect that these two were kept purposely so, perhaps as tools of study and research. An ancient reference to Śrī Cakra says : "By mere construction of this (Yantra) one acquires Wealth and Prosperity". Perhaps with health and creative mind, heralded by the Yantra, one goes into robust creative activity that brings wealth and prosperity. Another verse is eloquent in saying: Śrī Cakra rāja sānnidhyam griha dōsha nivāraṇam! sarvānishta praśamanam sarva sowbhāgya kāraṇam!! "The king of all Yantras, by its very presence is enough to ward off all evils and afflictions of household and to bring good luck and all fortunes". These words, for appearance exaggerative, and laudatory, acquire literal meaning in the context of what we understand about the Great Pyramid. These words should be treated as revelatory in character disclosing the unobtrusive but marvellous influence Śrī Cakra exerts upon the environment, irrespective of personal attunement with the mystic design. Sri Bhāskara Rāya only commentator of Śrī Lalitā Sahaśranāma in his introduction to the commentary, quotes approvingly from Vāmakéśwara Tantra in stating that knoweldge of Śrī Cakra is to be ranked as the highest Blessing one can earn by Nāmajapa, manasā samsmarati asya yadi namāpi sādhakah! tadaiva matṛ cakrasya vidhito bhavati priyé! "O, My dear, the mind, deeply entrenched even in single name of Divine Mother, at once acquires the knowledge of yantra of Divine Mother". Vāmakéśwara Tantra.

Nāma smarana sāmānyasya matṛ-cakrāntam prasiddhih phalamuktam! "By the single act of dwelling the mind upon Divine Name, several siddhis (even) upto the knowledge of Cakra of Divine Mother will ensue as a result". Sri Bhāskara Rāya.

3. In all the above quotes, what is unsaid was to draw Śrī Cakra is almost an impossible task for many to accomplish. Therefore, success in drawing is considered as the greatest Blessing of Divine Mother, perhaps because, like the Great Pyramid, Śrī Cakra facilitates direct access to Ākāśa tatwa to gain Vital Power without any more personal initiative/effort!

Om namo brahmané !

Namasté vāyo !

Tvaméva pratyaksham brahmāsi!.

..... tad mām avatu

tad vaktāram avatu .....

DIAGRAM-2 SRICAKRA (MAIN FRAME)

ACCORDING TO SAMAYA SCHOOL, BINDU located between base lines of TRIANGLES No.3 and No.4

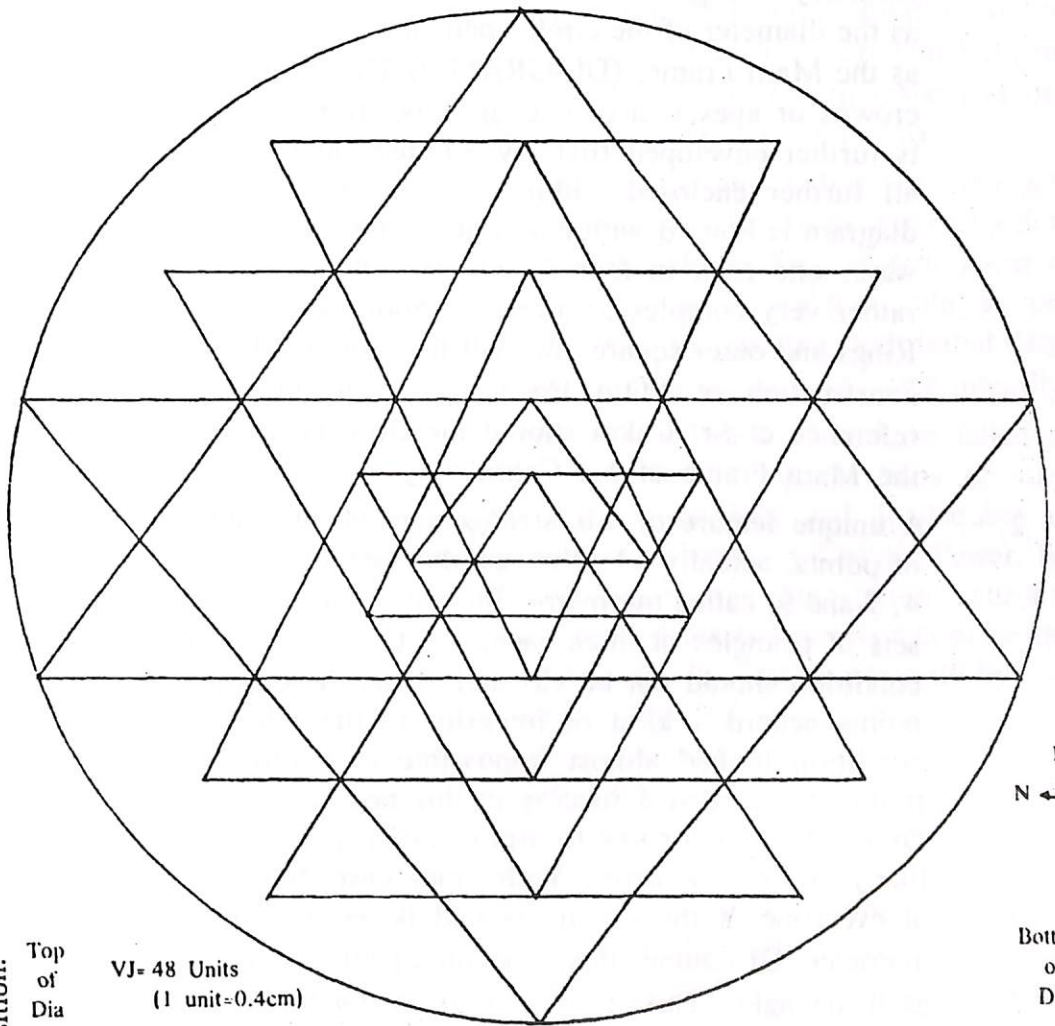
GRADING

IDENTITY-1: $\frac{JG}{GA} \times \frac{AC}{CG} \times \frac{GE}{ED} \times \frac{DH}{HJ}$ =1:Deviation (-) 0.32% IDENTITY-2: $\frac{VC}{CI} \times \frac{TG}{GD} \times \frac{DE}{EG} \times \frac{GB}{BV}$ =1:(+)3.4%

IDENTITY-3: $\frac{GJ}{JH} \times \frac{HF}{FD} \times \frac{DA}{AG}$ =1 (-)0.87% IDENTITY-4: $\frac{GJ}{JH} \times \frac{HF}{FD} \times \frac{DA}{AG}$ =1:(-)3.48%

By actual measurement, BASE angles of Triangle No.9, x^0=51°.5, Triangle No.5, y^0=58°

[CHAPTER-3]



Apex Positions of Triangles No
Their Base position.

Top of Dia

VJ= 48 Units
(1 unit=0.4cm)

Bottom of Dia

V	A	B	C	D	E	F	G	H	I	J
	S	A	K	T	I		S	I	V	A
No.1	No.2	No.3	No.4	No.5			No.6	No.7	No.8	No.9
G	H	F	E	I			A	D	B	C

Location of Points from V in Cms.

0 2.2(2.19) 4.55 6.7(6.71) 8(8.03) 9.55 10.55 11.6 13.4 15.5(15.51) 17.6

TRIANGLES No.9,5 and 2 are Generating Triangles. Construction Starts from C,I,D and A with the predetermined positions from V. Theorectical figs. in brackets.

3. ŚRĪ CAKRA-DESIGN DESCRIPTION AND PI

1. Śrī Cakra is mainly composed of a set of five (śakti) triangles, altitudes falling upon a single vertical line, bases neatly coming up horizontally and enmeshed with another set of four (śiva) triangles, similarly arranged about the same vertical axis of symmetry, serving as the diameter of the circle enclosing all the nine triangles. Call this as the Main Frame, (DIAGRAM-2) This fig. of enmeshed triangles, crowns or apexes of one set in opposition to those of the other set, is further enveloped first, by 8-lotuses and secondly by 16-lotuses, all further enclosed within 2/3 circular rings. Finally, the whole diagram is housed within an outersquare in two lanes with four gate ways, one each in four directions. The drawing of main frame is rather very complex as already mentioned as compared to Lotuses, Rings and outer square. We will therefore confine ourselves with the construction of Main Frame only. In the following pages any reference of Śrī Cakra should therefore be taken as a reference to the Main Frame of Śrī Cakra only.

2. A unique feature of this arrangement of triangles is : at nine pairs of points, actually 14 pairs, adding base ends of Triangles No.1, 3, 4, 7 and 9, called marman-s, literally "sensitive" points, lines of nine sets of triangles of three each, meet. It is important that this chief condition should not be violated. Thus these nine sensitive pairs of points accord a kind of integrity to the whole diagram. As this condition looked almost impossible to comply with, perhaps the tradition regarded a success in this task as the greatest blessing of Divine Mother for one to aspire. Equally it also instilled fear about likely doom a defective Yantra may cast about. Further each point of everyone of these pairs should be equidistant from the vertical diameter. Of course, this is a consequence of Isosceles character of each triangle. This condition of symmetry is taken care of by baselines running perpendicular to the vertical Diameter as the axis of symmetry. In this process a Net-work of 43* triangles is created and taken up for their esoteric significance in five groups (14+10+10+8+1) of triangles. It may be noted that any violation of marman-s may foul with this network of 43 triangles, creating further addition of triangles, and splitting into parts of some of these

43 triangles. Hence the importance of marman-s.

3. The traditional* method of construction starts with a vertical diameter of 48 units, marking apexes/base mid-points (BMP) of all the nine triangles. Then horizontal chords are drawn through BMP's and the base of each triangle is determined, delimiting the chords concerned in a prescribed manner. Vide Para-5/Ch 5. Then the triangles are completed joining the apex of each triangle to its base-ends. As one proceeds with the construction, it would be soon clear that both the conditions of integrity and symmetry are vitiated in respect of one or other of the triangles. Hence emphasis upon integrity.

4. Thus, we do not have an Unique solution and a diagram, precisely definable by line-measures. This will be clear from Appendix-5 in which are tabulated the data of apexes/BMPs for five specimens of Śrī Cakra in print with corresponding Theoretical data as per tradition. It may be observed how each one, starting from initial data, ended up in diagrams* of varying configurations in securing integrity.

5. In this endeavour, even computers were reported to have failed to produce a satisfactory figure. It means : straight lines of such measures definable by ruler and compasses and inadequate to produce a 2-Dimensional medium of reflector of Cosmic Power. By a stroke of mere good fortune, Pyramidal association naturally suggests itself to the mind in resolving the tangle. To recognise the existence of Pyramidal connection with Śrī Cakra, not only by way of kinship in manifesting Cosmic Power but also in design is surely a master-key in solving the issue of drawing satisfactorily. In the first place, it is an advance from the maze of data of enmeshed triangles to identify three basic triangles from which the diagram can be developed taking the cue from the location of marmans. In the second place, to visualise the Pyramid as constituted by three triangles, is a major step forward. Solution eventually unfolds itself in sensing total identity between two sets of triangles in their angular measure, as detailed below:

THE GREAT PYRAMID	ŚRĪ CAKRA
(Diagram-1)	(Diagram-2)
1. Vertical Cross-Sectional Triangle	The fourth and the biggest of Śiva Triangles

2.	Facial Triangle	The fifth of the Śakti Triangles
3.	Basal Triangle	The second of the Śakti Triangles

Such a parallelism between 3-Dimensional Pyramid and 2-Dimensional Śrī Cakra is more than a chance coincidence and needs serious attention for a better understanding of Śrī Cakra from what we gather by personal experience from the Great Pyramid. Reverting to constructional aspects, the only remaining question is incorporation of pyramidal angles in the respective triangles of Śrī Cakra, from which the rest of the diagram can be generated with remarkable ease, elegance and confidence in no time, This question is a simple geometrical proposition presenting no hurdles, once we have determined Pyramidal angles as shown in Diagram-1.

6. It is in this context amazing to contemplate the role of Pi, Transcendental number of unending decimals in the construction of the Pyramid, vide ch.1 and also in the construction of Śrī Cakra (through Pyramidal connection) both as efficient generators of Cosmic Śakti, the Entity transcending the domain of the physical Universe beyond which our mental or other faculties cannot extend. This role acquires enormous significance and profound meaning when one recalls its obvious connection with the modern concept of limited but unbounded Space Time (Spherical) Universe. It is not surprising that ancient thinkers regarded pi of unending decimals, a no. not representable by conventional means in a straight line, as a mystical number. This explains why a satisfactory diagram could not be produced using line measures alone. The involvement of Pi, really defies all attempts to produce a perfect diagram of Śrī Cakra. A near-perfect diagram thus takes us very close to, though not exactly to the Point where Transcendental Energy manifests itself. (Theoritical data of the Table at the end of Ch.5). Of course, spiritually and esoterically, it is as it should be. Revelation is within the sphere of will of the Spirit and not the end-result of personal efforts. Is it not?

Om aprakatākrityai namah

4. ŚRĪ CAKRA : OTHER DETAILS

1. Bindu : Tradition reverse Bindu as the Abode of Divine Mother, the point of manifestation of Cosmic Power, while the whole Śrī Cakra is taken as the body/vehicle of the Divine Couple, Śivayoh Vapuh. However, there are two school of devotees, who differ among themselves in several details of Śrī Cakra worship. The Kaula school prefers Śakti Triangles with apexes down in the treatment of the Diagram and locates Bindu at the centre of the circle. The other school of Samayā form of worship treats Śrī Cakra with Śiva Triangles inverted (apex down) as the correct form. Also they locate the Bindu at a point, along the vertical diameter, within the quadrilateral formed by parallel bases of Triangles No.3 and No.4 and bounded by the sides of Triangle No.6, vide Diagram-2. This location is at one-third of the altitude of the biggest of Śiva Triangles (no.9) and this location exactly corresponds to the point where cosmic energy radiates in a Pyramid whose cross-sectional triangle is identical with the triangle of Śrī Cakra in question (No.9). This is quite in accord with the concept of identity between these two in angular measures. Also it is quite appropriate to have Śiva Triangles inverted since the Agnihotra vessel as a receptacle of fire is similar to Pyramid upside down and their cross section has the same angular measure as that of the biggest of Śiva Triangles (No.9 of Diagram-2), Śiva always being identified with fire principle. Thus the Samayā school treatment of Śrī Cakra upoholds at least in two aspects the Pyramidal connection.

2. Orientation: Pyramid to work, the base-line of its cross-sectional triangle should fall upon geographical north-south line (slightly inclined westward of magnetic N/S line (Para 7 (ii) / Ch.1). So also it is reasonable to keep the base-lines of Śrī Cakra along the North-South line in the same manner we arrange for a Pyramid. The apexes of Śakti Triangles will therefore be pointing towards geographical East, a devotee also facing east as per traditional practice in worship of Śrī Cakra on a pedestal say, level with ground.

3. Material: The planar surface upon which the Yantra to be drawn may be of a material* which is non-ferrous, non-magnetic metal, or cotton/ silken cloth impervious to electro-magnetic influences preferences being the same as in the case of Pyramid/cone (Para 7 iv of Chapter1)

4. When properly drawn and correctly placed, nothing more may be required as amply hinted in the ancient references (Para 2 Ch. 2) in gaining direct access to Cosmic Śakti inherent in Ākāsa as in the case of Pyramids/cones. One may not be erring in anticipating benefits like what we seek from the Pyramids/cones. Still controlled experiments and close observations with credible feed-back may unearth hidden treasures of Avakāśa in the 2-dimensional context of Śrī Yantra. This no doubt calls for a separate effort, individualistic and collective.

Om bhakta sowbhāgya dāyinyai namah

Om sarva vyādhi praśamanyai namah

Om améyāyai namah

5. ŚRĪ CAKRA-A MATHEMATICAL APPROACH

It may be observed from the description of Śrī Cakra design and Digram - 2 that

(i) The sides of one set of triangles will intersect those of only other set.

(ii) The sides of one set may intersect base-lines of either sets.

(iii) The baselines are all parallel and do not intersect. They have one common perpendicular bisector in the vertical diameter (Vert. Dia) of the circle enclosing all the nine triangles.

(iv) When the point of intersection of sides of two triangles (i) lands upon the base of third triangle (ii) a marman is formed in pair, one each on either sides of central axis of symmetry of the Diagram viz. Ver. Dia due to isosceles character of the triangles.

The apexes of five Śakti Triangles first take position one after another from the top of ver.dia and then follow apexes of four Śiva Triangles. In Diagram-2 they are indicated by letters V, A, B, C, D, G, H, I J down the line VJ, the ver.dia. We can therefore conveniently address Śakti Triangles as No.1 to No. 5 and Śiva Triangles as No. 6 to No. 9 in the same order. F. and E would represent base midpoiints (BMPs) of Triangles No. 3 and 4.

2. An attempt is made in the following pages to study the mathematical implications of the marmans and to examine why the construction of Śrī Cakra, unaided by the available ancient models, defies all independent efforts and why even those so modelled after such ancient specimens are not uniform in their configurations, like what we see in Hexagonal Cakras. Computers, in their failure to produce a satisfactory diagram in a way testify to the situation where, perhaps, no solution exists amenable to usual geometrical drawing practices. The undue warnings/caution in securing all marmans perfect is therefore quite understandable. It becomes therefore very essential one makes oneself thoroughly familiar with their locations so that even a casual observation of the Diagram can spot out defective formations. Marmans are indeed the key to enter into this complex pattern. Thus we can identify 14 pairs in three different types including the nine well-known ones.

Type I :	Along the sides of Triangles (i) No. 5 and No. 6-7 pairs (ii) No. 1 and No. 9-2 pairs	}	Determine The configuration of Sri Cakra

Type II : At the base ends of Triangles
(iii) No.3, No.4, and No.7-3 pairs

Type III: At the base-chord ends of Triangles
(vi) No.1 and No. 9-2 pairs
} The magnitude of line segments.

This is in agreement with the count given (with no details) By Achārya Lakshmīdhara in his great commentary on Soundaryalaharī, citing an ancient work, Candra Gnāna Vidyā.

The arc of the circle in this case intersects the sides of these triangles instead of sides of another triangle. From the geometry around each pair of the first two types (which is common to all of these 12 pairs) we can establish definite relationships among the altitudes, hs and the bases, bs of the triangles from which emerge four identities, linking twenty line-segments of Ver.Dia as a mathematical expression of the net-work of triangles, that is Śrī Cakra : the third type, in defining the size of the diagram provides an opening to unravel the mystic pattern and to understand Indeterminable nature of points and lines in exact measures built into the diagram which cannot be handled by rulers/compass in the usual manner in a geometrical construction. Before going into further details we need a recapitualtion of the generating triangles.

3. Basic Relationship and Values

In Sri Cakra Diagram-2	In the Great Pyramid Diagram-1	Base angle (approx)	
1. Triangle No.9	Vertical cross-sectional Triangle	$x° = 51°51'$	Read directly from Mathe-matical Table of Tangent the following value
2. Triangle No.5	Facial Triangle	$y° = 58°18'$	
3. Triangle No.2	Basal Triangle	$w° = 63°26'$	

(a) Tan $x° = 4/\pi = 1.2732395$
or 1.2732 (say)

(b) Tan $y°$ = Sec $x° = \sqrt{1 + \text{Tan}^2 x} = \sqrt{1 + 16/\pi^2}$
$= \sqrt{2.6211389} = 1.6189931$
or 1.619 (say)

Diagram-1
$\pi = 3.1415927$
$\pi^2 = 3.1415927x$
3.1415927
$= 9.8696046$

(c) Tan $w° = 2$

(d) In Triangle (Diagram - 2)
(i) No. 9 = h9/b9 = Tan $x°/2 = 2/\pi$
(ii) No. 5 = h5/b5 = Tan $y°/2$ = Sec $x°/2$

$$= 1/2\text{Cos } x° = \sqrt{\frac{1 + 16\pi^2}{2}} \text{ (b-above)}$$

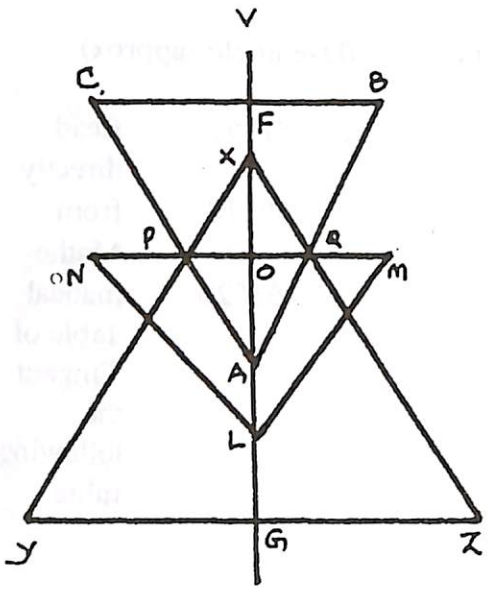
(iii) No.2 = h2/b2 = Tan $w°/2 = 2/2 = 1$ ($h_2 = b_2$)

In one half of the triangle,
Tan $x°$ = Altitude/Base

$= h_9/b_9/2$

$= 2h_9/b_9$
$\therefore h_9/b_9 = \text{Tan } x°/2$
Similarly $h_5/b_5 =$ Tan $y°/2$

Para - 4 SKETCH = 1



This represents first two types of marmans accounting for twelve pairs. VFXOALG stands for Ver.Dia. Śiva triangle ABC (apex down in Samayā School) intersects (at P&Q) Śakti triangle XYZ upon the base line of triangle LMN (a Śiva triangle in this case). Marmans are formed upon NM at P and Q. F, O, and G are Bmps of respective triangles. ∴ FC = ½ BC; GY= 1/2 YZ.

In Śiva triangle ABC

Triangles AOP and AFC are similar :

∴ AO/AF = OP/FC

In Śakti triangle XYZ

Triangles XGY and XOP are similar.

∴ XG/XO = GY/OP. Multiplying the corresponding sides of the two equations,

AO/AF x XG/XO=~~OP~~/FC X GY/~~OP~~ = GY/FC

Realign AF and GY : XG/XO x AO/GY = AF/FC

= XG/XO x AO/½YZ = AF/½BC

or AO/XO x XG/YZ = AF/BC.

Vertical line segment between apex A of Śiva triangle and O,

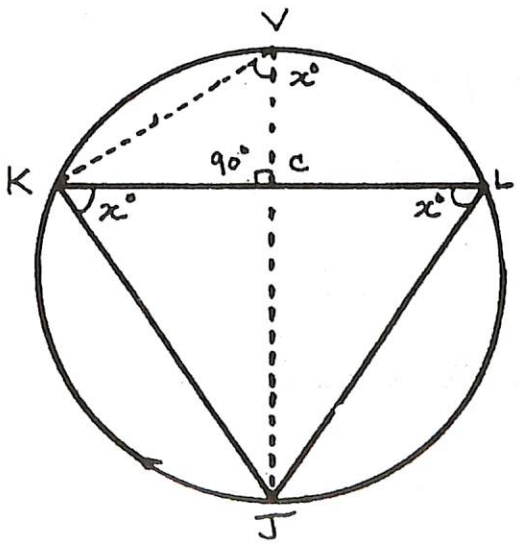
$$\frac{\text{BMP of "Base" triangle LMN accomodating marmans P and Q (numerator)}}{\text{Vertical line segment between apex of Śakti triangle and O, BMP of "Base" triangle LMN (denominator)}} \text{ X } \left[\frac{\text{Altitude, h}}{\text{Base, B}} \text{ of Śakti triangle}\right]$$

$$= \left[\frac{\text{Altitude, h}}{\text{Base, B}} \text{ of Śakti triangle}\right]$$

∴ We can readily write down the realationship between h/b of Śiva triangle and h/b of Śakti triangle intersecting upon the baseline of a Śiva/Śakti triangle, given their apex position and BMP of the "Base" triangle.

Thus following Table is prepared for all the twelve marmans of first and second types.

SKETCH-2



Sketch-2 represents third type of marmans at the base - chord ends (K and L) of Triangle No.9, formed by the intersection of its sides with the circle, landing upon its base KL. Base angles, JKl=JLK=x°

VCJ is perpendicular to the base KL

$\therefore$ KCV = 90°

chord KJ subtends angles KVC and KLJ

at points V and L of the circle.

$\therefore$ KVC = KLJ = x°

Diameter VJ subtends a rt angle at K of the circle

$\therefore$ JKV = 90°

$\therefore$ In rt. angled triangle JKV, Cos x° = KV/VJ

In rt. angled triangle KCV, Cos x° = VC/KV

$\therefore$ Cos x°x cos x° = KV/VJ x VC/KV

$\therefore$ Cos^2 x° = VC/VJ

$\therefore$ VC = VJ Cos^2 x° = 2R Cos^2 x

[VJ is diameter, R, radius]

Para 4 - TABLE OF MARMANS showing relationship between hs/bs of the triangles concerned.

Sl.No. of pairs of marmans	Intersecting triangles No. Siva	Sakti	Apex	Base triangle of the MARMANS No.	BMP	Emerging Relationship as per FORMULA OF SKETCH-1	Remarks
1.	9	5	J D	2	H	$h_9/b_9=h_5/b_5$ x JH/DH	
2.	8	5	I D	1	G	$h_8/b_8=h_5/b_5$ x IG/DG	
3.	7	5	H D	3	F	$h_7/b_7=h_5/b_5$ x HF/DF	
4.	6	5	G D	4	E	$h_6/b_6=h_5/b_5$ x GE/DE	
5.	6	3	G B	7	D	$h_6/b_6=h_3/b_3$ x GD/BD	
6.	6	2	G A	9	C	$h_6/b_6=h_2/b_2$ xGC/AC	$h_2=b_2$(para3) $\therefore h_6/b_6=$ GC/AC
7.	6	1	G V	8	B	$h_6/b_6=h_1/b_1$ x GB/VB	
8.	8	1	I V	9	C	$h_8/b_8=h_1/b_1$ x IC/VC	
9.	9	2	J A	1	G	$h_9/b_9=h_2/b_2$ x JG/AG	$h_2=b_2$ $\therefore h_2/b_9=$ JG/AG
10.	8	3	I B	3	F	$h_8/b_8=h_3/b_3$ x IF/BF	
11.	7	4	H C	4	E	$h_7/b_7=h_4/b_4$ x HE/CE	
12.	7	2	H A	7	D	$h_7/b_7=h_2/b_2$ x HD/AD	$h_2=b_2$ $\therefore h_7/b_7=$ HD/AD

We can combine some of these relationships and write down the results -

(a) SLI/SL9 : $h_9/b_9 = h_5/b_5$ x JH/DH = JG/AG; $\therefore$ h_5/b_5 = DH/JHx JG/AG

(b) SL4/ SL6 : $h_6/b_6 = h_5/b_5$x GE/DE=GC/AC; $\therefore$ h_5/b_5 = DE/GE x GC/AC

(c) SL2/ Result (b) : $h_8/b_8 = h_5/b_5$x IG/DG = DE/GE X GC/AC x IG/DG

(d) SL5/SL6 : $h_6/b_6 = h_3/b_3$ x GD/BD=GC/AC; $\therefore$ h_3/b_3 = BD/GD x GC/AC

(e) SL7/SL6 : $h_6/b_6 = h_1/b_1$ x GB/VB = GC/AC; $\therefore$ h_1/b_1 = VB/GB x GC/AC

(f) Sl11/SL12 : $h_7/b_7 = h_4/b_4$ x HE/CE = HD/ AD; $\therefore$ h_4/b_4 = CE/HE x HD/AD

But h_4 = CE; $\therefore$ $1/b_4$ = 1/HE x HD/AD

or b_4 = (HE x AD) / HD.

Eliminate* all bs in the relationship of the TABLE using the above results :

(1) Equate Result (a) = Result (b) = h_5/b_5

or DH/Jh x JG/AG = DE/GE x GC/AC

Bring all the factors to the left hand side (LHS) of the equation and deduce : DH/JH x JG/AG x GE/DE x AC/GE = 1

or JG/GA x AC/CG x GE/ED x DH/HJ = 1 ..... IDENTITY -1

(2) SL8/TABLE : $h_8/b_8 = h_1/b_1$ x IC/VC.

use results (c) and (e) and susbsitute for h_8/b_8 =and h_1/b_1 : DE/ GE x GE/AC x IG/DG = VB/GB x GC/AC x IC/VC

Bring all the factors to the LHS and deduce :

VC/IC x GB/VB x DE/GE x IG/DG=1

or VC/CI x IG/GD x DE/EG x GB/BV = 1 .... IDENTITY -2

(3) SL3/TABLE : $h_7/b_7 = h_5/b_5$ = x HF/DF : use SL 12 / TABLE and result (a) Above.

HD/AD/ = DH/JH x JG/AG x HF/DF

Bring the term AD to the RHS and deduce :

AD/JH x JG/AG x HF/DF = 1

or HF/FD x DA/AG x GJ/JH = 1 .... IDENTITY - 3

(4) SL10 / TABLE : $h_8/b_8 = h_3/b_3$ x IF/BF ; use results (c) & (d) and substitute for h_8/b_8 and h_3/b_3 : DE/ GE x IG/DG x GC/AC = BD/GD x IF/BF x GC/AC.

Bring all the factors to the RHS and deduce :

IF/BF x BD/IG x GE/DE = 1

or IF/FB x BD/DE x EG/GI = 1 .... IDENTITY - 4

We shall revert to these IDENTITIES for their utility later (para 6).

5 (i) It may be noted that the base-chord marmans of Triangle No 9 (SKETCH - 2) in facilitating the location of its BMP not only define the Triangle No 9 but also reveal the point [VC = 2R $\cos^2 x$] from where and how the construction should be started, when once the size of the Diagram is decided upon with the choice of radius, R, for the circle to enclose all the nine triangles. Next comes up for consideration the pair of marmans upon the base of Triangle No 2 created by the intersecting Triangle No 9 and No 5 (SL1/ Table of marmans). Thus we can locate, H, BMP of Triangle No 2, by suitably defining the D-Position, apex of Triangle No 5 from the

relationship $h_9/b_9 = h_5/b_5$ x JH/DH

or Tanx° = Tany° x JH/DH [Para-3]

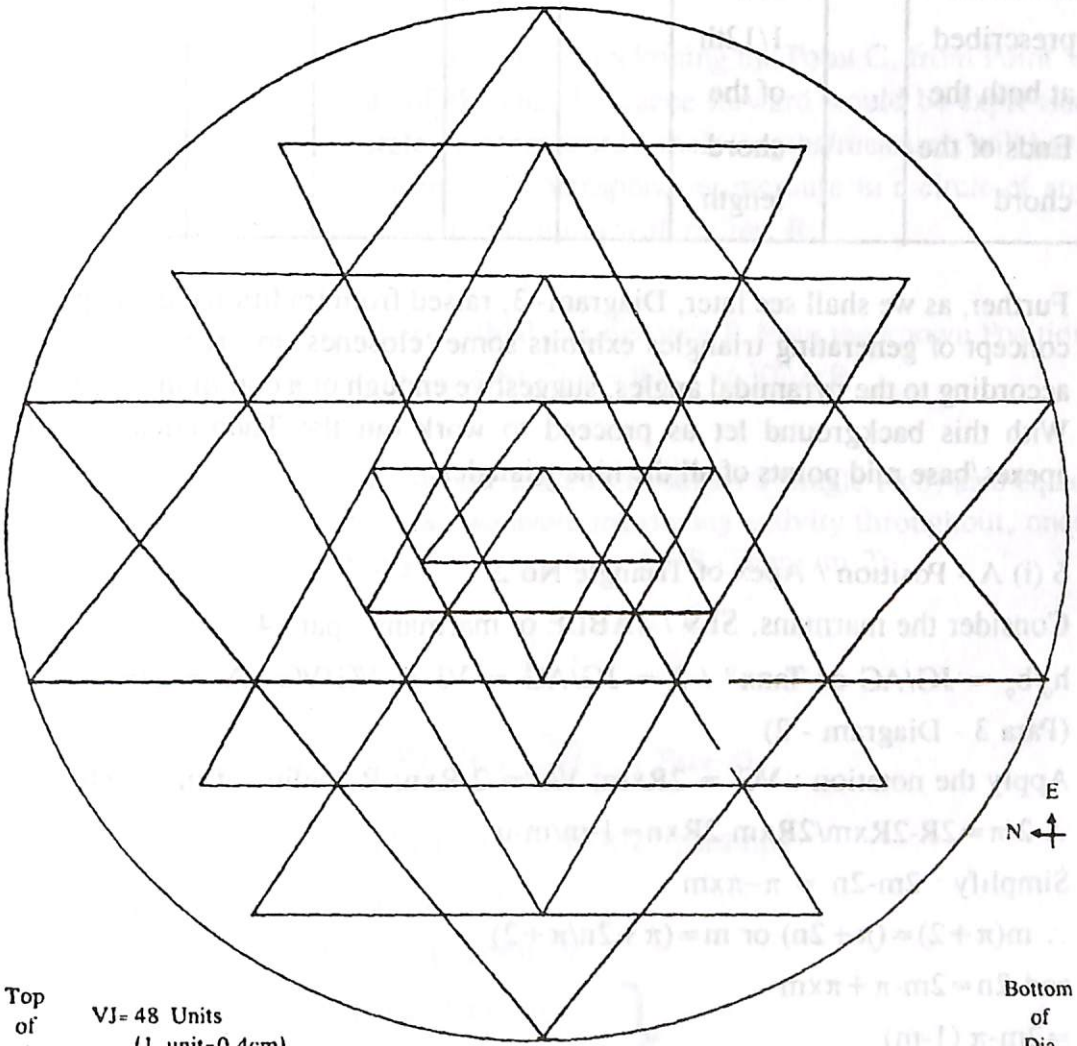
Sinx°/cosx° = 1/cosx° x JH/DH or JH/DH = sinx°

Since $h_2 = b_2$, AH, a proper choice of A-Position would completly define Triangle No 2. This naturally leads to fixation of G. Position of Triangle No 1 [SL9 / Table of marman]. Thus having obtained all the six positions including I, BMP of Triangle No 5, remaining three positions of E,B, and F can be readily derived from the IDENTITIES of Para 4. With this exercise the whole Śrī Cakra would have been defined. Obviously, perfectness or otherwise of the diagram entirely depends upon how each one of these three triangles discussed above was defined and the manner in which their consturction executed. This, then, is the theoretical basis for the concept of generating triangles we arrive from the study of marmans. This many be looked upon as a variant of "samhāra krama" form of contruction mentioned in SĀKTA literature, proceeding towards Bindu sthāna from the outer circle.* This concept of generating triangles can also claim support from RIG VEDA (TRIPUROPANISHAD Mantra - 2) when It adumbrates creation of nine triangles initially in the development of ŚRĪ CAKRA from

out of two intersecting Śakti triangles and one Śiva triangle, usually associated with triangles No4, No5, and No6. Srishti Krama form of consturction, purely descriptive in the ancient texts, in fact starts with these three triangles moving from Binu Sthāna towards the outer enclosures (Achārya Lakshmīdhara).

5 (ii) A Drawing, based upon the theoretical values of the nine positions mentioned above does not produce an ideal diagram straight away since those measures are not readable over the scale with any accuracy, for which reason the calculated values derived from these basic data are all approximates. And yet we have no other means except approximate calculations and measurements further approximated for working with rulers in reaching the goal. Neither have we any faculty superior to the mind, however much imperfect in grasping the Ungraspable spirit. So too, we may try to approach mathematically to get closer to the ideal and strive practically for obtaining a proper Diagram that can bring to us the manifestation of COSMIC ŚAKTI. Such efforts may not fail us, since the ancient references to ŚRī CAKRA do contain assurances that the task was not difficult to get over. Hence this attempt. It may be contended that we have to make do with approximates having introduced numbers involving Pi in the basic calculations. It may be argued that there could well be a solution making it possible to construct a blemishless Śrī Cakra. Had it been the case, the tradition has no reason to hold back such a solution and to recommend, instead a formula manifestly imperfect, enatailing a trial and error process in getting error-free marmans. It is interesting to note that the application of this concept of generating triangles to the traditional data on record (Diagram-3) not only enhances the prospects of getting most of the marmans properly but also dispenses with the cumbersome* process of first drawing all the bases as chords of the circle (Sri Kaivalyāśramā's Commentary on Soundarya Laharī) and then limiting them at both the ends as follows to obtain the baselengths.

DIAGRAM-3 : SRI CAKRA (MAIN FRAME) CONSTRUCTION as per Traditional data for locations as applicable to THREE GENERATING TRIANGLES No.9, 5 and 2. (Chapter 5/Para 5)
Note the defective pair of Marmans upon
the base of Triangle No.7 in need of adjustment.



Top of Dia — VJ= 48 Units (1 unit=0.4cm) — Bottom of Dia

	V	A	(B)	C	D	(E)	(F)	G	H	I	J
Traditional Data		6u	12u	18u	21u	25u(25.5)	28u	31u	36u	42u	48u

Locations derived by construction within brackets. Deviation in 'E' in brackets. Side of Triangle No.5=24.75u (1.03125 x RADIUS)

Base Angles, By Measurement of
Triangle No.9=x^0=51^0; Triangle No.5=y^0=58^0 30^1; Triangle No.2=w^0=63^0

Triangle No →	1	2	3	4	5	6	7	8	9
Extent of– reduction prescribed at both the Ends of the chord		5/48th or 1/12th of the chord length	1/3rd	3/8th	1/16th	1/16th	1/3rd	1/12th-	

Further, as we shall see later, Diagram- 3, raised from traditional data applying the concept of generating triangles exhibits some 'closenes' to Śrī Cakra constructed according to the pyramidal angles, suggestive enough of a common origin for both. With this background let us proceed to work out the Theoretical positions of apexes/base mid points of all the nine triangles.

6 (i) A - Position / Apex of Triangle No 2

Consider the marmans, SL9 / TABLE of marmans / para 4

h_9/b_9 = JG/AG or Tanx° / 2 = JG/AG = VJ = VG/VG-VA = $2/\pi$

(Para 3 - Diagram - 2)

Apply the notation : VG = 2Rxm; VA = 2 Rxn; R, radius of the circle.

$\therefore 2/\pi = 2R\text{-}2Rxm/2Rxm\text{-}2Rxn = 1\text{-}m/m\text{-}n$

Simplify : $2m\text{-}2n = \pi - \pi xm$

$\therefore m(\pi+2) = (\pi+2n)$ or $m = (\pi+2n/\pi+2)$

and $2n = 2m\text{-}\pi + \pi xm$

$= 2m\text{-}\pi\ (1\text{-}m)$

It means A-Position of Triangle No2 (Apex) and G-Position of Triangle No1 (BMP) are mutually dependnt. Before the resolution of this indeterminate equation in m/n let us consider other positions.

6 (ii) C- Position / BMP of Triangle No9

We know, VC = 2R $Cos^2x°$ [SKETCH-2]

= 2R / $SEC^2x°$ = 2R/1+$Tan^2x°$ =2R/1+16/π^2 [Para-3]

= (2R/1+16/9.8696046) = 2R/1+1.6211389

= 2R/2.6211389 = 0.763027 x R.

∴ VC=0.763027 in a circle of UNIT radius, reckoning the Point C, from Point V, top of Ver. Dia. Line-segments of Ver.Dia, VJ hence-forward would be expressed as a ratio of the radius of the circle. In other words, their lengths/measures will have relevance to a circle of Unit radius, the corresponding measure in a circle of any radius, R, is readily obtained by multiplication with radius, R.

6 (iii) D-Position / Apex of Triangle No5*

There is no bar in freely locating I, BMP at a distance R from the known Position - C ∴ CI=R ∴ VI=VC+CI = 0.763027xR+R=1.763027xR

= 1.763027 in a circle of Unit radius.

We can likewise, conveniently, take the sides of isosceles Triangle No5, also equal to R, radius of the circle. This way we avoid measuring activity throughout, once radius has been chosen. ∴ Sin y° = Di/Side = DI/R (Diagram-2)

$$\therefore DI = R \times \text{Siny}° = R/\text{cosecy}° = R/\sqrt{1 + \cot^2 y^0}$$

$$= R/\sqrt{1 + 1/\tan^2 y} = R/\sqrt{1 + \cos^2 x} \quad [\text{Para-3}]$$

$$= R/\sqrt{1+0.3815135} \quad [2\,Cos^2x = 0.763027/\text{para 6ii}]$$

$$= R/1.175378 = 0.8507901 \times R$$

∴ VD=VI-DI = (1.763027 - 0.8507901) R

= 0.9122369 or 0.912237 (say) in a circle of unit radius

6(iv) H-Position / BMP of Triangle No 2

Consider the marmans of SL1/Table of marmans/ Para 4

We know, JH/DH = Sin x° (Para 5)

$$= \frac{1}{\cos ecx} = \frac{1}{\sqrt{1+Cot^2 x}} = \frac{1}{\sqrt{1+1/Tan^2 x}}$$

$= 1/\sqrt{1+\pi^2/16}$ [Tanx° = 4/π-Para3]

$= 1/\sqrt{1+9.8696046/16} = 1/\sqrt{1.6168502}$

$= 1/1.2715542 = 0.7864391$

$\therefore$ JH/DH = 0.786439 (say). Add 1 to both the sides.

$\therefore$ DH = JD/1.786439

But JD = VJ-VD = (2-0.912237) [VJ = Vert.Dia of 2 UNITS of radius]

= 1.087763

$\therefore$ DH = 1.087763/1.786439 = 0.6089001

$\therefore$ VH = VD+DH = 0.912237+0.6089001

= 1.5211371 in a circle of UNIT radius

We have now-

Baisc Theoretical positions, down the Ver.Dia, VJ, reflecting the Pyramidal character of Triangles No.9 and No.5.

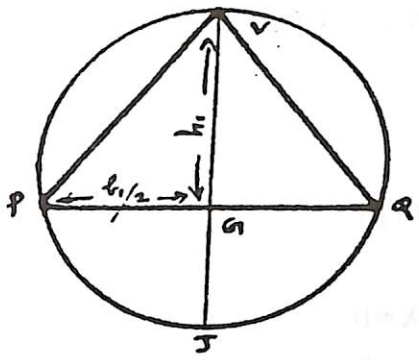
VC = 0.763027	
VD = 0.912237	in a circle of UNIT radius
VI = 1.763027	
VH = 1.5211371	

With the 'siting' of Triangle No 5 within the circle we are able to find the magnitude of these line-segments using the Type III marmans

6(v) Position - G / Triangle No 1 / BMP

Positin - G in mutal relationship with Position - A of Triangle No 2 [Para 6 (i)] is exclusively linked with the Basechord end marmans of Triangle No1, vide SKETCH - 3 BELOW.

Sketch-3



Triangle No.1

VJ = Vert. Diameter, 2R;
Base PQ = b_1;
G = BMP. P,Q are marmans.
The chords of the circle PQ and
VJ (Ver. Dia) intersect at G (here BMP)
$\therefore$ PG x GQ = VGx GJ
But PG = GQ = $b_{½}$
VG = h_1; GJ = VJ = VG = $(2R-h_1)$

$\therefore b_{½} \times b_{½} = h_1 \times (2R-h_1)$; Divide both the sides by h_1^2

Thus we have - ¼ $(b_1^2 / h_1^2) = (h_1 / h_1^2) = (2R-h_1) = (2R / h_1 - 1)$; use notation

$2R/ h_1 = 1/m$ (see para 6i)

$\therefore (b_1^2 / h_1^2) = 4 (1/m-1) = 4 (1-m/m)$.....(A).

Ratio (h_1 / b_1) also has reference to marmans of SL2/8 of Table of marmans/Para-4.

Thus, h_1/ b_1 x IC/VC = $h_8 / b_8 = h_5 / b_5$ x IG/DG

susbstituting repective values,

h_1/ b_1 x R/2R $\cos^2 x$ = 1/2 Cosx x VI-VG/VG-VD

IC = R, radius....para 6iii

VC $\doteq$ 2R $\cos^2$ x SKETCH-2

h_5/ b_5 = ½ cosx..... Para3

IG = [VI-VG] Diagram-2

DG = VG-VD

Simplifying-

h_1/ b_1 x 1 / cosx = VI-VG/VG-VD

= V1/2R-VG/2R/VG/2R-VD/2R

h_1/ b_1 = Cosx [p-m/m-q]....(B)

Use notations

VG/2R = h_1/ 2R = M....Para 6 (i)

VI/2R = p

VD/2R = Q

square both the sides of equation (B) / and read with equation (A) / Sketch - 3. Thus we have $(b_1/h_1)^2 = 1/\cos^2 x \times (m-q)^2/(p-m)^2 = 4(1-m)/m$; cross multiply; $m(m-q)^2 = 4\cos 2x^\circ (p-m)^2 (1-m)$; put $4\cos^2 x = k$.

Expand and simplify-

$$m^3+mq^2-2m^2q = k(p^2+m^2-2pm)(1-m)$$
$$= k(p^2+m^2-2pm-p^2m-m^2+2m^2p)$$

Bring all terms to LHS-

$$m^3(1+k)-m^2(2pk+2q+k)+m(P^2k+2pk+q^2)-p^2k=0$$

This is a non -algebraic equation in 'm' of third degree, all coefficients being non - algebraic (not expressible in the form of ratio of whole nos) involving trignometric functions of $\cos x^0$. Therefore, solution for 'm' as a trnascendental no., also cannot be put in terms of a ratio of whole nos, and hence it cannot return a value directly readable on a scale for purposes of measurement. In other words, we cannot exactly pin-point G- Position and therefore A-Position along the Ver.Dia, VJ Even if the four positions of para 6 (iv) could be made exactly measurable with rulers / compass on the Ver.Dia, the A/G positions would still remain 'Indeterminable'. Hence the failure of all coventional methods of geometrical drawing based upon 'measurable' numbers. Practical working along in every attempt is the answer by securing every marman in tact. Amazingly, this result carries intimations of SPIRIT THAT is a matter of PLENARY EXPERIENCE at the individual level beyond intellection and all theorising! In proceeding further, let us evaluate the coefficients of the equation.

$k = 4\cos^2 x = 4 \times 0.3815135 = 1.526054$ ... [para 6ii]

$p = VI/2R = 1.763027/2$

$q = VD/2R = 0.912237/2$

} in a circle of UNIT radius [Para 6 iii]

$\therefore$ coefficient of $m^3 = (1+k) = 2.526054$

coefficient of $m^2 =$

$$(2pk+2q+k) = 1.763027 \times 1.526054 + 0.912237 + 1.526054$$
$$= 2.6904744 + 0.912237 + 1.526054$$
$$= \underline{5.1287654}$$

coefficient of m

$$(p^2k+2pk+q^2) = (1.763027/2)^2 \times 1.526054 + 2.6904744$$

$$+ (0.912237/2)^2$$

$$= 1.1858446 + 2.6904744 + 0.208044$$

$$= 4.084363.$$

constant term $= p^2k = 1.1858446.$

Substitute these approx. values in the above equation: $m^3 \times 2.526054 - m^2 \times 5.1287654 + m \times 4.084363 - 1.1858446 = 0.$

By a "trial and error" method, quite by chance, a value for $m = 0.656793^*$ was found to satisfy the above equation, as shown below -

$m = 0.656793$; $m^2 = 0.431377$; $m^3 = 0.2833253$

substitute these values in the LHS of the euqation.

$$\left[\begin{array}{c} 0.2833253 \times 2.526054 \\ + \\ 0.656793 \times 4.084363 \end{array}\right] - \left[\begin{array}{c} 0.431377 \times 5.1287654 \\ + \\ 1.1858446 \end{array}\right]$$

$= (0.715695 + 2.682581) - (2.2124314 + 1.1858446)$

$= 3.398276 - 3.398276 = 0$

$\therefore$ Take $m = VG/2R = 0.656793$ or $VG = 1.313586 \times R$

$\therefore$ $2n = VA = 2m - \pi (1-m)$[para 6i]

$= 1.313586 - 3.1415927 (1 - 0.656793)$

$= 0.2353694$ or 0.235369 (say) in a circle of unit radius.

A question may arise : Position - G (and position-A) is got as a solution to a non-algebraic equation with approx. values for its coefficients. How far are we justified in relying upon such values of doubtful utility? In "refining" these figs of A/G positions* at this stage, the IDENTITIES of para 4 (equivalent to the marmans in a similar role in the actual constuction) come to our rescue. We may recall the mutually alterable nature of A/G position (para 6i) in contrast to the fixed character of positions of C,D,H, and I (Para 6iv). This makes it feasible to select the most suitable pair of values from among various paris of A/G position that can satisfy these IDENTITIES. One cannot help wondering at parallel situation where, within the rigid frame work of FATE, in making peace with oneself, FREEWILL is allowed full scope to play! Such a selection process would be on the following lines-

6(vi) E = Position / BMP of Triangle No.4

Deduce, from IDENTITY - 1, JG/GA x AC/CG x GE/ED x DH/HJ = 1

GE/ED = CG/AC .....(v, variable factor w.r.t.A-Position)

x GA/JG x HJ/DH ... (u, constant factor for any Position of A)

CG = VG-VC = 1.313586-0.763027
= 0.550559

$$\text{or } GE/ED = \frac{0.550559}{0.527658} \times u$$

AC = VC-VA = 0.763027-0.235369
= 0.527658

$$\therefore GE/ED = \frac{0.550559}{0.527658} \times 1.2353354$$

GA/JG = π/2 = 1.5707962...Para 6(i)

HJ/DH = 0.786439...Para 6 (iv)

∴ u = 1.57707963 x 0.786439

$$= \frac{1.2889504}{1}$$

= 1.2353354

DG-VG-VD = 1.313586-0.912237
= 0.401349.

Add numerators to the respective denominators :

$$\frac{GE}{GE + ED} = \frac{1.2889504}{1.2889504 + 1}$$

$$\text{or } \frac{GE}{GD} = \frac{1.2889504}{2.2889504} \; ; \; \therefore \; GE = \frac{1.2889504}{2.2889504} \times GD$$

$$= \frac{1.2889504}{2.2889504} \times 0.401349$$

$= 0.226007$

$\therefore$ VE = VG-GE = 1.313586 - 0.226007 = 1.087579

6 (vii) B-Position/Apex of Triangle No.3

Deduce, from IDENTITY - 2 VC/CI x IG/GD x DE/EG x GB/BV = 1

GB/BV = GD/IG x EG/DE ..... (v)
x CI/VC .... (u)

$= \frac{0.401349}{0.449441} \times 1.2889504 \times u$

$= 0.401349 \times 1.2889504 \times \frac{1.3105696}{0.449441}$

$= 1.5085015$

GD = 0.401349
$\frac{EG}{DE} = 1.2889504$ } from above

GI = VI-VG
= 1.763027 - 1.313586
= 0.449441

CI = unit RADIUS = 1 [para 6 iii]

VC = 0.763027 ...[para 6 ii]

$\therefore u = \frac{1}{0.763027}$
= 1.3105696

Add 1 to both the sides : $1 + \frac{GB}{BV} = 2.5085015$

$$\frac{BV + GB}{BV} = 2.5085015 = VG/BV$$

$\therefore$ VB = VG/2.5085015 = 1.313586 / 2.5085015]
= 0.5236536

6 (viii) F=Position / BMP of Triangle No. 3

Deduce, from IDENTITY-3 : HF/FD x DA/AG x GJ/JH = 1

HF/FD = 1 / DA .... (v)

X (AG/GJ) X JH ..... (u)

$\frac{1}{0.676868}$ x 0.752196

= 1.111289

Add 1 to both the sides

DA = VD-VA = 0.912237

0.235369

0.676868

$\frac{AG}{GJ} = \frac{\pi}{2}$ = 1.5707963 ... PARA 6 (i)

JH=VJ-VH=2.00-1.5211371

=0.4788629

∴ u = 1.5707963 x 0.4788629

= 0.752196

DH = VH-VD

= 1.5211371-0.912237

= 0.6089001

$$1 + \frac{HF}{FD} = 2.111289 = \frac{FD + HF}{FD} = \frac{DH}{FD}$$

$$\therefore FD = DH/2.111289 = \frac{0.6089001}{2.111289}$$

= 0.288402

∴ VF = VD + DF = 0.912237 + 0.288402

= 1.200639

Use IDENTITY - 4 as a Test of reliability of these approximate figs. IF/FB x BD/DE x EG/GI = 1 [All factorsare variable w.r.t. A/G positions.]

LHS

Numerators

IF = VI - VF = 1.763027 - 1.200639 = 0.562388

BD = VD - VB = 0.912237-0.5236536 = 0.3885834

EG=VG-VE = 1.313586-1.087579 = 0.226007

Denominators

FB = VF-VB = 1.200639 - 0.5236536 = 0.6769854

DE = VE-VD = 1.087579 - 0.912237 = 0.175342

GI = VI-VG= 1.763027 - 1.313586 = 0.449441

$$\therefore \text{ LHS of IDENTITY - 4} : \frac{0.562388 \times 0.3885834 \times 0.226007}{0.6769854 \times 0.175342 \times 0.449441}$$

0.9257736, falling short of UNITY (1) of the RHS by 0.0742264

OR Deviation percentage in IDENTITY – 4 } (–) 7.42%

The result is only as expected and deviation is too large to be ignored. It may be pointed out that in evaluating long multiplications and divisions of 7 digit nos, calculators also add to the "level" of approximation!

7. Keeping in view the observation made in para 6 (v) let us try values for VG, around the fig. discovered as a solution of the non-algebraic equation in the rang between 1.3135 - 1.32, looking for that critical value turning the deviation in IDENTITY - 4 from a negative to positive quantity. The results of such trials are tabulated in Appendix -3 from which it may be seen that such a critical value for zero deviation would be so subtle, lying somewhere between 1.3189998 and 1.3189999 (SL13/14 of Appendix - 3).

As a working hypothesis, value chosen for VG, 1.319 was found to return a deviation* percentage in IDENTITY - 4 very negligible and of no consequence (0.00056% SL15 / Appendix - 3). Moreover, the corresponding value of m = VG/2 = 0.6595 shows only a deficiency of 0.05% as a solution to the non - algebraic equation of Para 6 (v) as worked out below : m = 0.6595; m^2 = 0.4349402; m^3 = 0.286843. Substitute these value in the LHS of the equation in question.

$$\left[\begin{array}{c} 0.286843 \times 2.526054 \\ + \\ 0.6595 \times 4.084363 \end{array}\right] - \left[\begin{array}{c} 0.4349402 \times 5.1287654 \\ + \\ 1.1858446 \end{array}\right]$$

= (0.7245809 + 2.6936373) - (2.2307062 + 1.1858 446)

= 3.4182182 - 3.4165508

= (+) 0.0016674. This is the excess over 3.4165508 to satisfy the euqation LHS = 0; a deficiency of (+) 0.05%. Now, a re-work on the lines of para 6 (vi), 6 (vii) and 6 (viii) to derive E, B and F-Positions corresponding to the revised value VG-1-319 selected -

No ehange in VC, VD, VH and VI (para 6 iv)

VG = 2m = 1.319 ∴ VA = 2n = 2m - π (1-m) .... [para 6i]

= 1.319 - 3.1415927 (1 - 0.6595)

= 0.2492877

E-Position (ReferPara 6vi)

$$\frac{GE}{ED} = v \times u = \frac{CG}{AC} \times 1.2353354$$

CG = VG - VC = 1.319-0.763027

= 0.555973

AC = VC - VA = 0.763027

0.2492877

0.5137393

$$= \frac{0.555973 \times 1.2353354}{0.5137393}$$

= 1.3368903

$$\therefore \frac{GE}{GE+ED} \quad \frac{=1.3368903}{1.3368903+1} \quad \frac{=1.3368903}{2.3368903}$$

GD = VG-VD

= 1.319-0.912237

= 0.406763

GE/GD = 0.5720808

∴ GE = 0.5720808 x GD = 0.5720808 x 0.406763

= 0.2327013

∴ VE = VG-GE = 1.319-0.2327013 = 1.0862987

B-Position (Refer Para 6 vii)

DG = 0.406763
EG/DE = 1.3368903 } as above

GB/BV = v x u = DG/IG x EG/DE x 1.3105696

IG = VI-VG
= 1.763027-1.319
= 0.444027

= 0.406763 x 1.3368903 x 1.3105696
0.444027
= 1.6050474; Add 1 to both the sides

$$1 + \frac{GB}{BV} = 2.6050474 = \frac{BV + GB}{BV} \quad \frac{= VG}{BV} \quad \frac{= 1.319}{BV}$$

∴ BV or VB = 1.319/2.6050474 = 0.5063247

F-Position (Refer Para 6 (viii)

AD = VD = VA = 0.912237
0.2492877
0.6629493

HF/FD = v x u = 1/AD x 0.752196
= 0.752196 / 0.6629493
= 1.1346207. Add 1 to both the sides

DH = VH-VD = 1.5211371-0.912237
= 0.6089001

$$\frac{1 + HF}{FD} = 2.1346207 = \frac{FD + HF}{FD} = \frac{DH}{FD} = \frac{0.6089001}{FD}$$

∴ FD = 0.6089001 / 2.1346207 = 0.2852497

∴ VF = VD + FD = 0.912237 + 0.2852497 = 1.1974867

Deviation percentage in Identity - 4

LHS = IF/FB x BD/DE x EG/GI

Numerators

IF = VI-VF = 1.763027 - 1.1974867 = 0.5655403

BD = VD-VB = 0.912237-0.5063247 = 0.4059123

EG = VG-VE = 1.319-1.0862987 = 0.2327013

Denominators

FB = VF-VB = 1.1974867-0.5063247 = 0.691162

DE = VE-VD-1.0862987-0.912237 = 0.1740617

GI = VI-VG = 1.763027-1.319 = 0.444027

$$\therefore \text{ LHS of IDENTITY - 4 : } \frac{0.5655403 \ x \ 0.4059123 \ x \ 0.2327013}{0.691162 \ x \ 0.1740617 \ x \ 0.444027}$$

$$= 0.0534188 \ / \ 0.0534185$$

$$= 1.0000056$$

∴ Deviation percentage = (+) 0.00056% (as mentioned above)

[observe, how even very small var iations in 2 / 3rd decimal places produce l arg e deviations and therefore badly affect the status of marmans.]

These theoretical figs, being approximates only as reiterated before, still we have to grope our way towards the goal, although there is reason to believe our having moved far closer to the exact location of A/G - position as reflected in infinitesimally small deviation in IDENTITY-4. That can perhaps be reached in actual construction, carefully checking the status of each marman and making finer adjustments in A/G - positions to get best results. As a guideline, behaviour of various points and lines in response to small increasesin VA (shift to A-position down the VJ line) is well worth keeping in mind.

It will cause
- increase in VG and b8
- decrease in b2, b6 and b7
- decrease in VB/VF
- upward movement of points of intersection of sides of Triangles No. 3 and No.6* expected to land upon b7 (SL 5/ TABLE of marmans/Para4).

In this context Appendix - 3 may also be consulted. Very significantly, the Vedic concept of generating triangles (mathematically identifiable with Triangles No.9, No.5 and No.2) combined with a simple geometrical procedure of transfer of pyramidal angles to them immensely simplifies the construction procedure and liberates us totally from all measurements and worrisome approximates, except

perhaps in respect of A-Position. Calculations and approximates ultimately bring us to this conclusion only to get themselves banished! Even with regard to A-Position - as we are going to see in the next chapter - these approximates and calculations do give us a lead, to get finally out of their hold! At no time, therefore, they could be termed as irrelevant merely judging from the final outcome as indicated above! So too, with the attainment of the SPIRITUAL GOAL, all strivings of the mind culminate in the annihilation of the mind!

8. To sum up-the completion of the construction of Triangles No.9 and No.5 decides the shape of the final result with the positioning of apex of Triangle No.2. Certain measure of freedom of choice in making finer adjustments in the location of that point, if found necessary, in no way vitiates the pyramidal character of all the three basic triangles. Hence the UNIFORM CONFIGURATION in every Diagram in the Pyramidal approach. "CLOSENESS" of traditional data on record and those of a Diagram restricted to the extent necessary in raising the three triangles is a factor to be pondered over w.r.t the theoretical data of a Diagram conforming to Pyramidal specifications. The TABLE at the end of this Para would make the point clear. As already mentioned in Para 5, there are no marked variations in the Base angles of Diagram-3 and the Pyramidal angles as noted below.

	Base angle		
Generating triangles of ŚRĪ CAKRA	Diagram-3 based on traditional data w.r.t. the generating triangles	Corresponding angle of the GREAT PYRAMID Diagram-1	
No.9	51°	51° 51'	vide
No.5	58° 30'	58° 18'	para3
No.2	63°	63° 26'	also

[Observe how even a small variation in the angles could turn the diagram imperfect.]

Undoubtedly this could be a pointer to a valid inferenc that both the ŚRĪ CAKRA and the GREAT PYRAMID as reflectors of COSMIC ŚAKTI should have had a common origin and that our own tradition might not have been quite unaware of the correct prescription, now forgotten/corrupted with the long passage

of time. How else there could have arisen, among the votaries of ŚRĪ CAKRA UPĀSANA (chapter-4) divergent view points, even in a matter, central to the concept, like Bindu Sthāna as the focusof radiating COSMIC ŚAKTI? Perhaps the Egyptians preserved the mystic tradition culminating in the structures, the Pyramids as we know of them today! Perhaps their 2 - dimensional version in ŚRĪ CAKRA, carrying identical angles could operate as an YANTRA equally radiating COSMIC ŚAKTI! Whether ITS FOCAL POINT is ascertained or not, ITS potentialities certainly will not be denied to us as acclaimed in ancient TEXTS! Following Table gives ITS complete specifications as worked out in para-7 above together with the traditional data on record for a comparison. Corresponding data of Diagram-3 may also be compared with these specifications. Strangely, ŚRĪ CAKRA as proposed may be found to contain specification of a cone as well that exhibits similar character reflecting cosmic power (Appendix-2)

ŚRĪ CAKRA (SAMAYĀ SCHOOL) - Main Frame

TABLE SHOWING THEORETICAL POSITIONS OF APEXES AND BASE MID POINTS ACCORDING TO PYRAMIDAL ANGELS

POINT along Ver. Dia VJ	APEX of Triangle No	BMP of Triangle No	Length of Line Segments reckoned from the TOP of Ver. Dia, VJ (para-7) in a CIRCLE of UNT Radius (APPROXIMATES)	Corresponding DATA as per recorded Tradition		Deviation of Col.6 w.r.t. col-4 (percent-age)
				As part of Dia-meter	As part of Radius	
(1)	(2)	(3)	(4)	(5)	(6)	(7)
V	1	-	0	-	-	-
A	2	6	0.2492877	6/48	0.25	(+) 0.29
B	3	8	0.5063247	12/48	0.50	(-) 1.25
C	4	9	0.763027	18/48	0.75	(-) 1.71
D	5	7	0.912237	21/48	0.875	(-) 4.08
E	-	4	1.08622987	25/48	1.04167	(-) 4.11
F	-	3	1.1974867	28/48	1.167	(-) 2.55
G	6	1	1.319	31/48	1.29167	(-) 2.07
H	7	2	1.5211371	36/48	1.50	(-) 1.39
I	8	5	1.763027	42.48	1.75	(-) 0.74
J	9	-	2.00	1	2	

Note - 1 Basic data w.r.t. generating triangles are given by the positions V,J,C,D,G and I from which constuction may be started.

Note-2 Diagram-2 is based upon the above theoretical figs (col-4)

Note-3 Diagram - 3 is developed from the traditional data (col 5) as applicable to the positions mentioned in Note - 1 1 above. It may be seen that there are no large deviations from (col 4) theoretical figs. except for D/E - Positions.

Note - 4 AH/2, half of the altitude of Triangle No.2 is a measure useful and convenient in consturcting this triangle, it being equal to half of its base.

AH/2 = VH-VA/2 = (1.5211371-0.2492877)/2 = 0.6359247, A little less than $2/\pi$ (0.6366197), a number defining the relationship between the height and the side of the square base of the great Pyramid. It is significant to find the same no $2/\pi$ is also associated with the vital Position-A, controlling the whole diagram after completion of Triangles No.9 and No.5. At a more mundane level, AH/2 or half the base of Triangle No.2 gives the measure of Radius of Earth (Polar 6359 Kms, Equatorial-6379 Kms, Mean-6371 Kms). In other words, Śrī Cakra of inner circle of one metre dia, directly gives the Radius of Earth, one CRORE times of the base of this Triangle No.2.

Note-5 the best results are obtained with smaller sized circles, since even smaller variations in 2/3rd places of decimals in the Theoretical figs (col 4) are bound to affect badly the status of marmans. Traditionally recommended plate size of ŚRĪ CAKRA (10x10cm) would not have a circle of diameter exceeding 5 cms !

om durgamāyai namah :

* * *

6. ŚRĪ CAKRA (SAMAYĀ SCHOOL)

CONSTURCTION ACCORDING TO PYRAMIDAL ANGLES

Pyramidal Angles (Diagram 1)

1. (i) BQ is a square of side, h, say, Diagonal BQ cuts the arc, AS (Centre Q, radius h) into two equal parts.

Arc AS = 1/4 of the circumference of the circumference of the circle of radius h

$= 1/4 \times 2\pi \times h$

$1/2$ Arc $= 1/4 \times 2\pi \times h$

(ii) To mark P along AQ, so that AP = 1/2 Arc, ruler and compass are not useful. We should resort to some unconventional (non-Euclidean) procedure. For this purpose, take a striaght thin but flexible wire and place it along the arc, in a curved shape, and mark upon the wire for a length of half of the arc length. Then straighten the wire and lay it along AQ and mark P, so that AP = 1/2 Arc length. Utmost care should be taken during the execution of this technique as the success of the whole process of construction of ŚRĪ CAKRA depends upon this simple technique of transfer of an arc-length on to a stright line

(iii) Extend PA to R, so that $AP = AR = 1/4 \times \pi \times h$. Join BP and BR. Triangle BPR represents vertical cross-section of Great Pyramid.

Thus we have a drawing exactly representing basic relationship of the Great pyramid viz., $2s = \pi \times h$, s = PR.

(iv) Draw CPD perpendicular to BP. Let PC = PD = PA = s/2, half of the side of square base of the Pyramid, Join BC and BD. Triangle BCD represent FACIAL triangle of the Great Pyramid. Its altitude BP, H, is the side of Triangle BPR, representing the vertical cross-section of the Pyramid. (para 1. (iii) above).

(v) We can conceive Basal Triangle of the pyramid representing the squareness of its BASE. Join the two ends of a side of the square base to the mid-point of the opposite side. This triangle has its altitude equal to its base.

Approximate angular measure of base angles of these three Triangles will be :- (para 3/ch.5)

x° of triangle BPR	=	51° 51'
y° of triangle BCD	=	58° 18'
w° of Basal triangle	=	63° 26' [Tan w° = 2]

This will help cross-checking the accuracy of the drawing and of the trnasfer of these angles to Triangles No.9, No.5 and No.2 subsequently.

2. ŚRĪ CAKRA AND ITS TRIANGLES (DIAGRAM-4). Avoid as far as practicable measuring lines with rulers in starting the consturction as we cannot represent quantities involving π by points in a straight line by using ruler/compass as already discussed earlier. The chief merit of drawing the Yantra according to Pyramidal angles consists in complete absence of measuring activity using rulers, taking us closer to success. It may be noted that in no stage of reproduction of Pyramidal angles also, we resorted to linear measurements.

2A. Transfer of Pyramidal angles of Diagram - 1 to the generating triangles of ŚRĪ CAKRA of DIAGRAM-4.

A(i). Triangle No.9 : This is an inverted Triangle with apex at J and base, as the chord of the circle of radius R, of our choice, vide working drawing (Diagram-2). Mark a point along JV, at a distance equal to BA of Triangle BPR/ DIAGRAM-1, from J. Let arcs, of radii equal to BR and AR, with centres respectively at J and the point marked along JV cut at a second point. Join J with this point and extend to cut the circumference of the circle at a third point. Draw a chord through this third point perpendicular to JV, intersecting at C, BMP of Triangle No.9. Complete the Triangle by Joining the two ends of the chord to J. Cross-check the base angle.

A(ii). Triangle No.5 : Mark BMp, I along VJ so that CI=Radius of the circle. Draw the baseline through I perpendicular to VJ. Now in Triangle BCP of Diagram-1, extend BC (if need be) to a point K, BK=R, radius of the circle. Drop a perpendicular KT to BP (T, upon BP extended if need be). Reverting to Diagram-4 under construction, take a point D along JV so that ID=TB of Diagram - 1. Complete the ISOSCELES Triangle No.5 of side=R, radius of the circle, with the baseline through I, already drawn perpenducular to VJ. Cross-check the base angle and BASE LENGTH equals KTx2 of Diagram1.

A(iii)(a). Triangle No. 2 : Take the baseline through points of intersection of sides of Triangle No.9 and No.5 already drawn. Let H be the point where baseline cuts the vertical Diameter VJ. Check up whether it is perpendicualr to VJ and rectify if it is not the case. Thus we have secured pair of marmans SLI/ TABLE/Para 4 Ch.5.

A(iii)(b) We have now reached the most crucial stage of construction. The success of the whole process of construction hinges upon where and how we propose to locate the apex A and the accuracy with which the Triangle is going to be drawn. With the Theoretical value of AH (Altitude) VH-VA=1.2718494 x R or 0.6359247 x R, we can arrive at the half of the base of the Triangle as 1/ 2 x 1.2718494 x R or 0.6359247 x R. Hence calculate and fix the base ends on either side of H and the apex "A" accordingly and complete the Triangle. As this involves line measurement it is not preferable as a first choice.

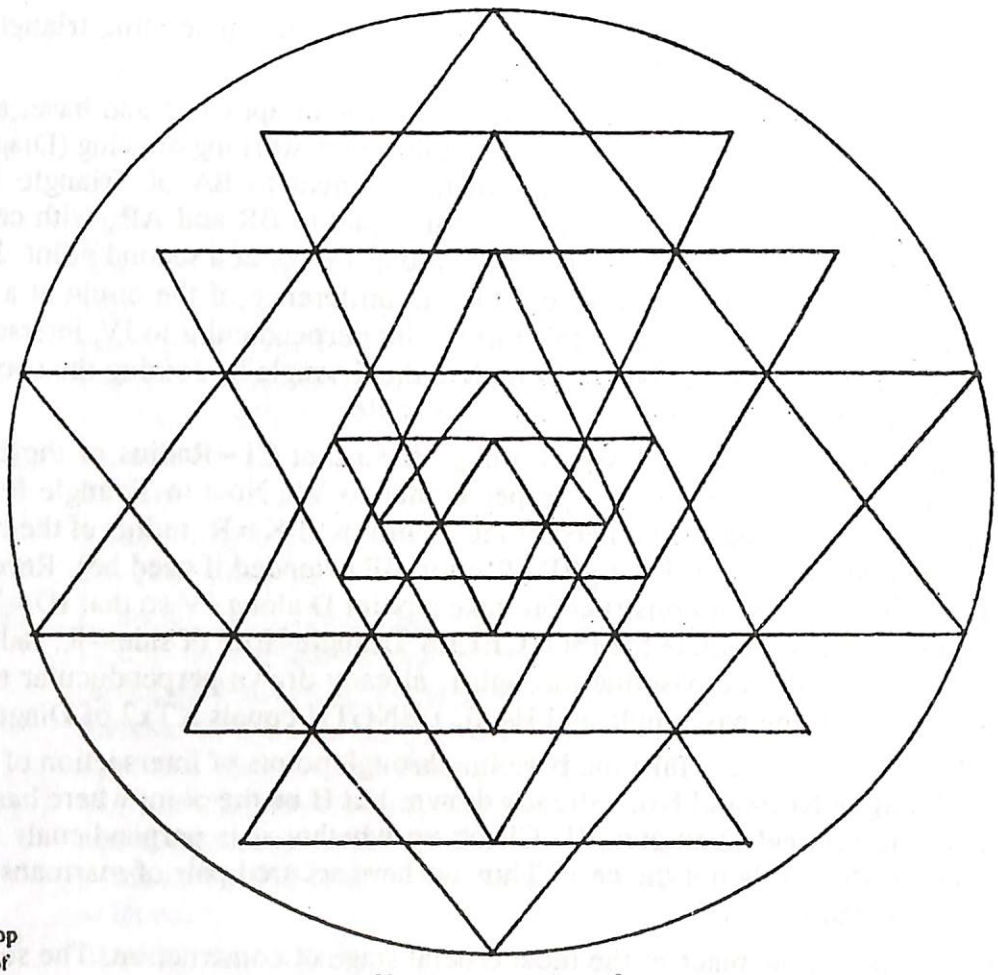
DIAGRAM-4 : ŚRĪ CAKRA (MAIN FRAME) - SAMAYĀ SCHOOL

CONSTRUCTION ACCORDING TO PYRAMIDAL ANGLES (DIAGRAM-1) applied to Generating Triangles No.9, 5 and 2 : Radius : 8.8cm; side of Triangle No.5: Radius

DEVIATION IN IDENTITY-1 (-)1.5% | IDENTITY-3 (+)1.57% — GRADING — IDENTITY-2 (-)1.6% | IDENTITY-4 (-)1.09%

LOOK FOR 14 PAIRS OF MARMANS UPON

(i) Sides of Triangles No.5 and 6 : 7 PAIRS
(ii) Sides/Bases of Triangles No.1 and 9 : 2 PAIRS
Base-ends of Triangles No.3,4,7; 3 PAIRS
Base-ends of Triangles No.1 and 9 : 2 PAIRS



[Scale : 1cm =1.33 cm]

	Top of Dia									Bottom of Dia
(a)	V	A	B	C	D	E	F	G	H	I	J
	O	2.3cm	4.5cm	6.7cm	8cm	9.55cm	10.5cm	11.6cm	13.5cm	15.5cm	17.6cm
	Theoritical Figs.	2.19	4.55	6.71	8.03	9.559	10.53	11.607	13.38	15.51	

BASE ANGLES OF Generating Triangles by measurement

(b) Triangle No.9, $x^0=52^0$; Triangle No.5, $y^0=58^0\ 30'$; Triangle No.2, $w^0=63^0$

(c) Bindu, at which cosmic power manifests : Located below c, at 1/3rd CJ or at a point 1.1753513xRadius down v, Top of the Vertical Diameter.

A(iii)(c) 1. *Consider following three other alternatives to avoid line measurements.

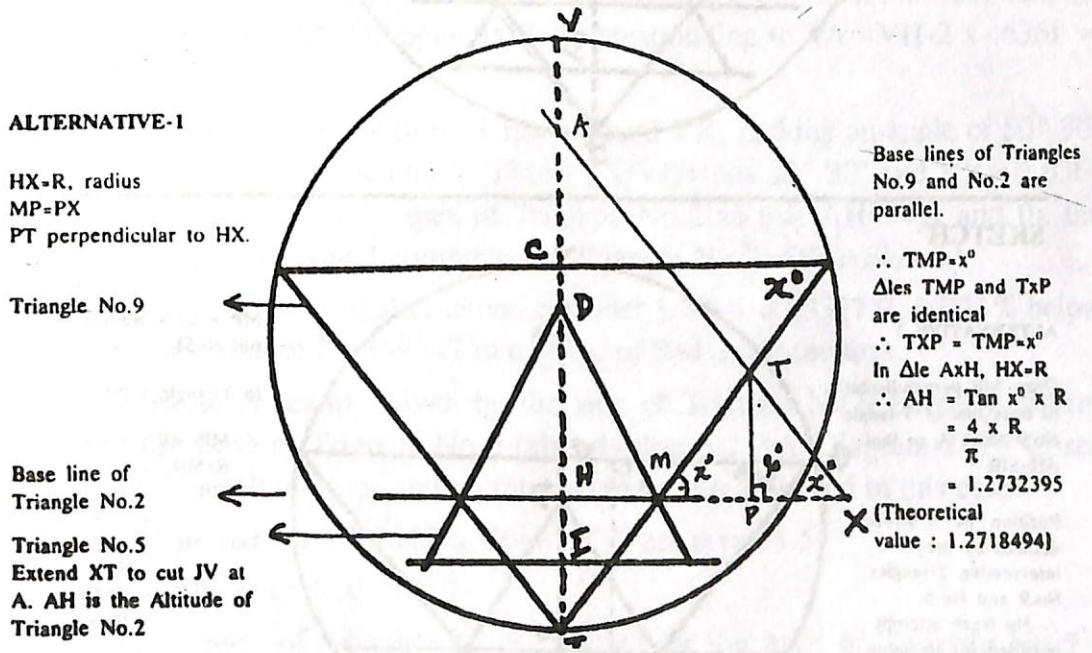
$2/\pi \cong 0.6366197$, 0.109%

Abovetheoretical value of 1/2 b2.

$2/\pi = (\text{Tan } x°/2)$ is already built into the diagram in Triangle No.9.

SKETCH

PARA 2.A. iii(c)/ch.6 : Fixation of Position 'A' : Three alternatives



ALTERNATIVE-1

HX=R, radius
MP=PX
PT perpendicular to HX.

Triangle No.9

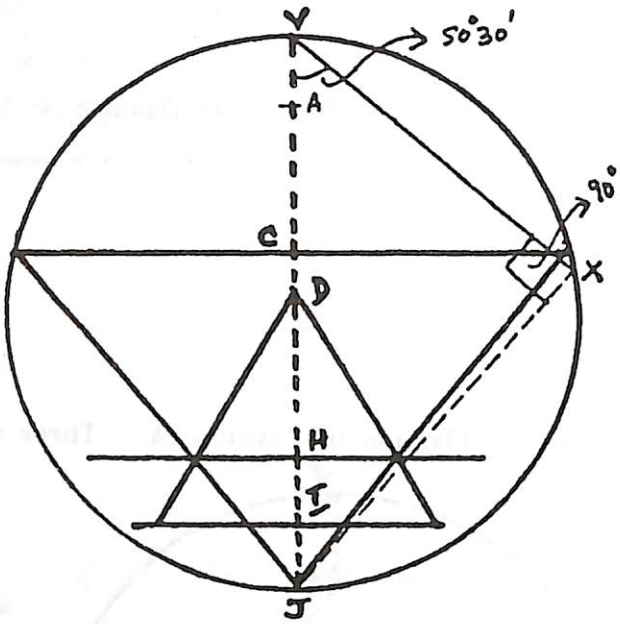
Base line of Triangle No.2

Triangle No.5
Extend XT to cut JV at A. AH is the Altitude of Triangle No.2

Base lines of Triangles No.9 and No.2 are parallel.

∴ TMP=x^0
Δles TMP and TxP are identical
∴ TXP = TMP=x^0
In Δle AxH, HX=R
∴ AH = Tan x^0 x R
= $\frac{4}{\pi}$ x R
= 1.2732395
(Theoretical value : 1.2718494)

SKETCH



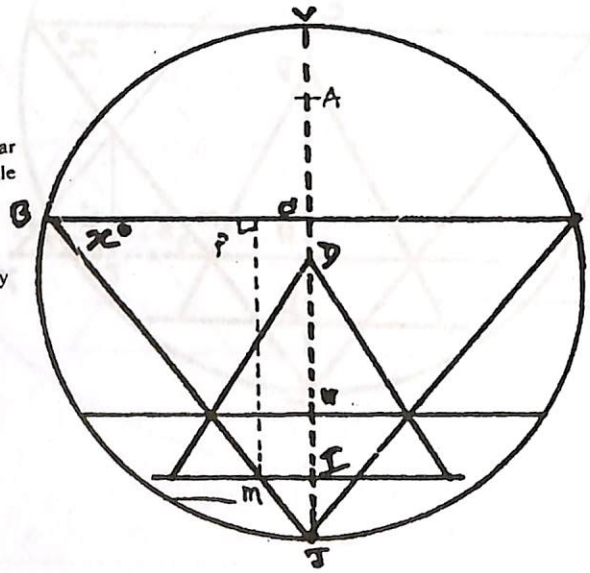
ALTERNATIVE-2

VX is the chord making an angle of 50°30' with the Diameter YJ at the end, V. mark A so that AH = VX

Join JX. Dia VJ subtends 90° at point X lying upon the circle.

∴ VX = Cos 50°30' x VJ
= Cos 50°30' x 2R
= 0.6361 x 2R
= 1.2722 x R
∴ AH = VX=1.2722 x R

SKETCH



ALTERNATIVE-3

Draw MP perpendicular to base line of Triangle No.9 Mark A so that AH=MB

Position 'M' is already defined by the intersecting Triangles No.9 and No.5.
∴ No fresh attempt is called for in fixing 'A' so that AH=BM. Nor any calculation/ measurements.

MP = CI = Radius [Para 6iii ch.5]

In Triangle MPB ·

∴ MP/MB = sin x°
R/MB =
∴ MB = R/sin x°
= R x Cosec x°
Thus AH = MB
= R x cosec x°
= Rx1.2715542
[Para 6 iv ch 5]

This is the closest to the theoretical value.

Make the base of Triangle No.2 (through H) = AH, and complete Triangle No.2, joinning A to base-ends.

On working the thoretical values of all line-segments as shown in Para 6/ Ch.5, deviation in IDENTITY No.4 comes around (-) 0.76% (SL4/Appendix-3) a very negligible fig. indeed.

Now as to the construction : Extend on one side of H, for a length R, radius of circle, the baseline of Triangle No.2 to a point X. Draw the perpendicular bisector of the portion of the baseline between X and the marman upon the base-line. Let it cut the side of Triangle No.9 (base angle=X°) at T. Join X and T, extend to meet VJ at a point A. (Vide Sketch).

Having located apex A, complete the triangle No.2 with base=AH, as before.

A(iii)(c)2 As a second alternative, consider Cos 50°30' = 0.6361, +0.028% above the theoretical value of 1/2 x b2, still less than that of the first alternative. This figure produces deviation in IDENTITY No.4 around (-) 0.193%, far less than the first alternative, vide SL 6/Appendix-3. Corresponding to VA=VH-2 x-.6361 = 0.2489371 x R.

Now as to the construction : Draw a chord VX, making an angle of 50° 30' with the diameter VJ at one end V. Thus (VX/VJ)=cos 50° 30' and VX=0.6361 x 2 R. Mark A along VJ as apex of Triangle No.2 so that AH=VX and fix the base length accordingly and complete the Triangle No.2. (Vide Sketch)

A(iii)(c)3 As the third alternative; consider 1/2 b_2=0.6357771, 0.023% below the theoretical value of 0.6359247 in a circle of Radius of one unit.

This value is readily given by the side of Triangle No.9 (already drawn) limited by the Base of Triangle No.5 (already drawn), vide Diagram-2 [CI Cosec x°, CI=R]. No calculations and no measurements are involved in this case.

Then b_2=AH=1.2715542 ≅ Cosec x° [Para 6 iv/ch.5]

Take point A so that,

AH = side of Triangle No.9, limited by the base of Triangle No.5= 1.2715542 x R = 0.6357771 x 2R. (Vide Sketch)

Having fixed A, rest of the procedure is the same as before This choice for A position may be seen to produce a deviation of (+) 0.18% in IDENTITY No.4 (SL 17/Appendix 3). Since we are dealing here with the theoretical value for AH we may have to try all the three alternatives* and choose the best suited to the diagram being developed. It may however be noted that the third alternative offers a very satisfying solution, making use of a measure already built into the diagram and

rendering sway of Transcendental no pi total in the construction of the Diagram as is the case with the Pyramid.

2B. Having completed all the three generating triangles as described above, the rest of the construction is rather a smooth affair, each of the Triangles No.1, No.8, No.7, No.6, No.3 and No.4 unfolding themselves in that order from bottom to top in a very pleasing manner, keeping in view the locations of other 8 pairs of marman-s (one pair of marman-s already disposed of in drawing base line of Triangle No.2 (para 2A). Following TABLE summarises the rest of the procedure. It is worthwhile to notice that above construction order of Triangles is facilitated by adopting Samayā School Pattern of ŚRĪ CAKRA with apex down for four Śiva Triangles (Chap.4). The Kaula School Pattern, if desired, is obtained by turning the drawing upside down and shifting Bindu to the centre of the circle.

Unless generating Triangles are properly drawn, simultaneous satisfaction of two pairs of marman-s in the construction stages of Triangles No.8 and No.3 will present problems, either due to non-perpendicularity of base-lines or due to improper positioning of A, apex of Triangle No.2. Base-line errors may be rectified and finer adjustments in location of A carried out as already mentioned in Para 7 / Ch.5.

TABLE SHOWING THE ORDER IN WHICH REMAINING TRIANGLES SHOULD BE TAKEN UP FOR CONSTRUCTION

Construction Order Triangle No	Take the Base line through: Apex of perpendicular to VJ	Tria-ngle No	Intersection of Sides of: Tria-ngle No	Tria-ngle No	Refer Table of marmans Sl.No.	Take the sides of Triangle from its Apex: Limit the Base line by	Apex At	Through intersection of Base/sides of: Base of triangle no	Sides of triangle no	Refer Table of Marmans Sl.No.
Triangle No 1 @ 'Triangle No 8			9	2	9	As a chord Circle	V, Join with Chord ends 1	1 9	5 1	2 8
Triangle No 7	5	D			12	Sides of Triangle 2	H, Join Base ends			
Triangle No 6	2	A				By its own sides	G derived of BMP of Triangle No 1	9	2	6
Triangle No 8 @	3	B derived	1	6	7	By its own sides @				
Triangle No 3@			5	7	10&3	Sides Triangle No 8	B, derived as BMP of Triangle No 8	7	6	5
Triangle No 4 @			5	6	Sl ii Sl 4	Sides of Triangle No 7	C Join with Base ends @			

@ :- Check up perpendicularity of the base line with veritcal diameter, VJ

Generally,

Deviation in	Reveals	Defects In
Identity No. 1		Transfer of Pyramidal Angles
Identity No. 2		Construction of Triangle No.8
Identity No. 3		Construction of Triangle No.3
Identity No. 4		Construction of Triangle No.3

3. Finally mark the Bindu, by a dot, seat of ŚAKTI, at one-third of the altitude, CJ of Triangle No.9 from its BMP, C. Its location would be in the region between baselines of Triangle No. 3 and No.4, bounded by the sides of Triangle No.6, at a distance of 1.1753513 x R from the TOP of Vertical Diameter, VJ As an excercise of cross-check, find out and verify the length of base, b4 of Triangle No.4, by calculation of [AD x EH / DH], result 'f' Table of Marmans [ch-5] and by actual measurement of the line segment concerned (Theoretical value = 0.4734369 x R).

4. GRADING : Find out the actual measures of all the 20 line segments relevant to four IDENTITIES from the completed Diagram and work out the LHS for each IDENTITY. The deviations above/below unity (one), will provide a grading of the extent of accuracy accomplished in the consturction. It will be useful to have LHS figs (Theoretical) for all the four IDENTITIES for critical appreciation of how defects cropped up and how they may be rectified.

Identity No	Numerator of LHS	Denominator of LHS
1	$0.0495717 \times R^4$	Same as Numerator
2	$0.0479247 \times R^4$	Same as Numerator
3	$0.1461179 \times R^4$	Same as Numerator
4	$0.0534188 \times R^3$	$0.0534185 \times R^3$

IDENTITY No. 4 has built-in deviation of (+) 0.00056% as already examined (para 7/Ch.5)

5. Diagram - 4 will show how the figure comes out when it conforms to pyramidal angles as described in the previous pages. Appendix - 4 may be seen further comments in this reagard. Thus we can banish certain arbitrariness attending the constructional processess with the necessity of going by the finished Diagrams and understandinly strive for near perfection in producing a Diagram of great value.

Om tamopahāyai namah :

7. GREAT EXPECTATIONS AND PRAYER

1. It was observed how the whole figure could be generated from the three basic triangles of a ŚRĪ CAKRA. It was also mentioned that this factor seemed to have support in TRIPUROPANISHAD (Mantra - 2) from the construction point of view. It was also explained how application of this factor could greatly lessen constructional difficulties in following the traditional prescriptions and enhance greater chances of getting marmans coming off perfectly, if only we take the clue from the locations of these marman-s. Diagram-3 demonstrates how this actually results, taking the data regarding line-segments closer to the corresponding data of ŚRĪ CAKRA based on Pyramidal angles. This observed "closeness" of the two sets of data makes a strong case for the existence of Pyramidal connection to the ŚRĪYANTRA, but forgotten in the memory of a pretty long past, though preserved in matters of deail in the construction as obtainable from engraved diagrams in stone, metal sheets down the ages.

2. In this respect, Appendix-5 shows how we could not obtain "unique" solution with a particular configuration of ŚRĪ CAKRA, five specimens of the Diagram in print going about solving the problem of marman-s in their own way having started from the traditional prescription. Hence the question : Whether a diagram of any configuration but with all marman-s intact (like the 5 different specimens in print) or a diagram of a particular configuration, of course, perfect w.r.t. all marman-s would be an effective reflector of COSMIC ENERGY. It appears both the conditions areimportant viz., configuration and marman-s. A configuration carrying Pyramidal angles would be the proper choice, not only becasue of the "closeness" of data as per recorded tradition but also because of the observed properties of the Great Pyramid in health and cure of diseases. The fact that ŚRĪ CAKRA can be drawn quite assuredly about its symmetry and integrity based on pyramidal angles (Diagram - 4) with ease and without depending upon pre-determined linear measurements offering an "Unique" solution and The Pyramids carrying specifications of the Great Pyramid alone operate as reflectors of Cosmic Energy, supports the view that configuration also is an important as marman-s and that configuration could only be the one carrying pyramidal angles. ŚRĪ CAKRA, raised from Pyramidal angles, having perfect correspondence with the Great Pyramid construction wise, Śakti-location wise (placement of Bindu) justifies the expectations as widely eulogised in ŚĀKTA LITERATURE.

3. That is the justification for elaborate treatment in these pages, more on constructional aspects with the concern of producing a near perfect YANTRA of uniform configuration, reputed to confer all prosperity, well-being, casting out all evils with nothing more than its presence, like what you observe in a PYRAMID. No doubt, this hope and expectation awaits a separate study for an unassailable confirmation.

May Divine Spirit bestow upon us clarity in thinking to a degree of grasping its NATURE and POWER!

May the Grace of DIVINE MOTHER be showered upon all those striving to look beyond the VEIL of MYSTERY, AWE and UN-UNDERSTANDING cast upon ŚRĪ CAKRA!

Om cakra rāja nikétanāyai namah

APPENDIX-1
CONSTRUCTION OF THE PYRAMID

(Para 7/8 - Chapter-1)

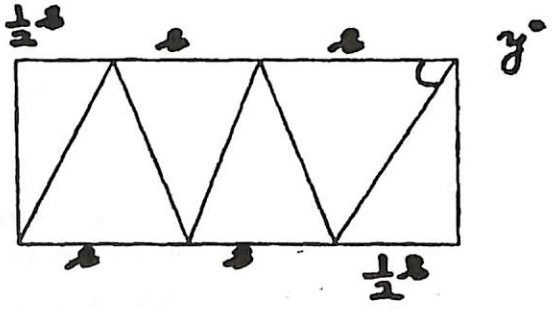
1. For exact specification of the GREAT PYRAMID in angular dimensions DIAGRAM-1 may be referred. For the purpose of construction, angle Y^0 of the facial triangle may be transferred on to the planar material selected for the purpose geometrically on the lines indicated in para 2 A(ii) of Chapter-6, this would certainly give excellent results.

2. Alternatively, following approximate dimensions may be utilised. Select such values for the side of the square base, s, and the altitude, H of the facial triangle that can be measured in a scale with ease and accuracy as far as possible corresponding to the height, h, of the proposed Pyramid. For a 6" height Pyramid (found sufficient for most of the applications) for e.g., the corresponding dimensions will be : s = 24.7 cm, H = 20 cm.

3. Construction:

   (i) Select a plate material of uniform thickness (iron, iron related materials excepted) and cut it into a rectangular shape of size 2.5 s x H.

   (ii) Mark two points as shown below on each side of its length and join.



   (iii) Cut off the material along the 'sloping' sides L, to get four identical pieces of triangular shape, as the four faces of the Pyramid.

   (iv) Join them by their sides to obtain Pyramidal shape.

4. If transfer of angle y^0 preferred, (i) cut to size a rectangular sheet of breadth H of your choice corresponding to the height, h, of the proposed Pyramid. Transfer angle y^0 of facial Triangle of the Pyramid - Diagram - 1 on to one

corner of the rectangular sheet. Let one side of the angle cut the opposite length side at a point to determine "1/2 s" from the adjacent corner along that side of the Rectangle, vide sketch above. Then mark other points as before, fixing the length of the rectangular material to 2 1/2 s. Rest of the procedure is the same as in Para 3 above.

5. COSMIC ENERGY radiates at one-third of the height of the Pyramid constructed on the above lines, from the level of the base. Objects of consumption kept inside at this level (avoid ever-silver containers) overnight automatically get energised with curative and many bio-friendly properties.

6. Keep the baseline exactly along NORTH-SOUTH line (para 7 / ch.1) and the Pyramid away from all electrical gadgets, in operation. Following will be the dimensions of Pyramid corresponding to the choice we make "h" or "H".

A. Perfered Paramater, h:

(i) s, side of the square BASE h x $\pi/2$ or h x 1.5707963

(ii) L, side of the Isosceles Triangular FACE : h x 1.4945569

(iii) H, altitude of the Facial Triangle : h x Cosec x^0 or h x 1.2715542

B. Prefered Parameter, H:

(i) h, height of the Pyramid : H x sin x^0 or H x 0.786439

(ii) s, side of the Pyramid ; H x 1.2353356

(iii) L, side of the Isosceles Triangular Face : H x 1.175378

C. For a material of considerable thickness, t, the plate material of each face of Pyramid will have to be so cut that "inner" and "outer" dimensions will have the following measures:-

If h, s, H and L are all inner dimensions:

Let $(h+h_1)$, $(s+2s_1)$, $(L+L_1)$, $(H+H_1+H_2)$ be outer dimensions.

(i) Then, h_1 = t x sec x^0 or t x 1.619

(ii) At each end of s, extend by s_1, so that outer dimensions may be $(s+2s_1)$. Then, s_1 = t x Cosec x^0 or s_1 = t x 1.2715542.

(iii) H_1 (base end) = t x $\pi/4$ or t x 0.7854

H_2 (Top end) = t x $4/\pi$ or t x 1.27324

(iv) L_1 = t x 2.4196775

This is for cross - checking the actual of L_1 after cutting the plate of each face with reference to calculated values of s_1, H_1, and H_2.

APPENDIX - 2

CONSTRUCTION OF A CONE

1. Cone is easier for construction and no less effective than the Pyramid according to PERKS researches. It has no special conditions (i) attaching to N/S direction, its base being circular and (ii) regarding the presence/absence of electro-magnetic fields in its vicinity. The requirement of plate material is almost same as that for a Pyramid, approximately of area 4 x h^2. Volume of the cone for the same height, h, is slightly greater than that covered by the PYRAMID. Cosmic Power radiates at one fourth of its height from the base level, identical with the centre of gravity of a solid right circular cone of the same height, h. Only condition is that the plate material concerned should be supple enough to be folded into 3- dimensional cone.

2. **CONSTRUCTION:**

(i) From a circular plate of diameter 2L, cut off a sector having an angle at the centre equal to 2 Radians $\cong$ 114^0 35' 30'' or 114^0 30' say, Fold the major portion of the circular plate into a cone joining the two radii sides of the secotr.

(ii) Alternatively, we can also obtain the exact measure of 2 radians at the centre of the circular plate resorting to the non-Euclidean technique in measuring the circular arc from one end of the diameter to a length equal to the diameter. In other words, we have to transfer length of line-segment (diameter) on to the circular arc adopting the same device used for transfer of length of an arc on to a straight line in respect of Pyramidal Drawing (Diagram-1 and para 1 / ch.6). After marking the point along the arc to a distance = Diameter from one end of the Diameter line, cut off the arc-segment and proceed as before.

3. A 6'' height cone may require a sheet material of area 45 x 45 cm. Following will be the dimensions required for construction purposes.

A: In terms of L, slant height of the cone. (As we have to start with circular sheet material of radius L).

(i) height, h, of the cone that will be formed out of circular sheet material of radius, L.

$$h = 0.731641 \times L.$$

(ii) R, radius of the circular base =

$$\left[(\pi - 1) / \pi \; L \; or \; 0.68169 \; x \; L\right]$$

Cross-check with angle by actual measurement slant side, L, of the cone makes with the diameter of the circular base. It should be around 47^0 1' if the cone has come out properly.

C: For a material of considerable thickness, t:

(i) If L is the "inner" measurement, outer measurement should be $L + L_1 + L_2$ such that,

Thus L_1 (Base end) = t x 0.9317276

L_2 (Top end) = t x 1.073277

(ii) Let "outer" measurement of Radius of the circular base be, $R + R_1$, R being the inner measurement.

Then, R_1 = t x 1.3667905

(iii) Let "outer" measurement of height of the cone be $h+h_1$, h being the inner measurement.

Then, h_1 = t x 1.466942

The quantities of (ii) and (iii) will help cross-checking the correctness of outer/inner measurements of the circular plate material, cut according to the calculations of (i) above.

Verify and observe a very astonishing relasionship between the base angle of the vertical cross-section of the CONE (CN^0) and the base angle of Triangle No.4 of ŚRĪ CAKRA (CRK^0) [Cosec CN^0 = Tan CRK^0] comparable to Sec x^0 of pyramidal cross-section and TAN y^0 of triangle No.5 of ŚRĪ CAKRA. It may also be seen that the Ration CG/DG in ŚRĪ CAKRA (Diagram-2) Viz., 0.555973/ 0.406763 is almost equal to Cosec CN^0 = 1.3667905 (L/h). These are the two elements from which a construction process from the inner to outer of ŚRĪ CAKRA (Srishti Krama) should start. It is pleasant to contemplate how ŚRĪ CAKRA incorporates within itself the basic features of both the PYRAMID and the CONE, all the three being efficient reflectors of COSMIC ENERGY!

1. CG/DG = 0.555973/0.406763 (Ch.5 / Para 7 / E. Position)
   = 1.3668229 (Cosec CN^0 + 0.0000324)

2. Tan CRK^0 = CE/half the base of Triangle No.4
   = VE-VC / half of 0.4734369 (ch6./Para 3)
   = 0.3232717 / half of 0.4734369 (ch5 / Table / Para 8)
   = 1.3656379 (Cosec CN^0 - 0.0011526)

Appendix - 3

Variation in A-G : How it affects positions of E,B,F and deviation in Identity-4 (Para 6/7 Ch.5)

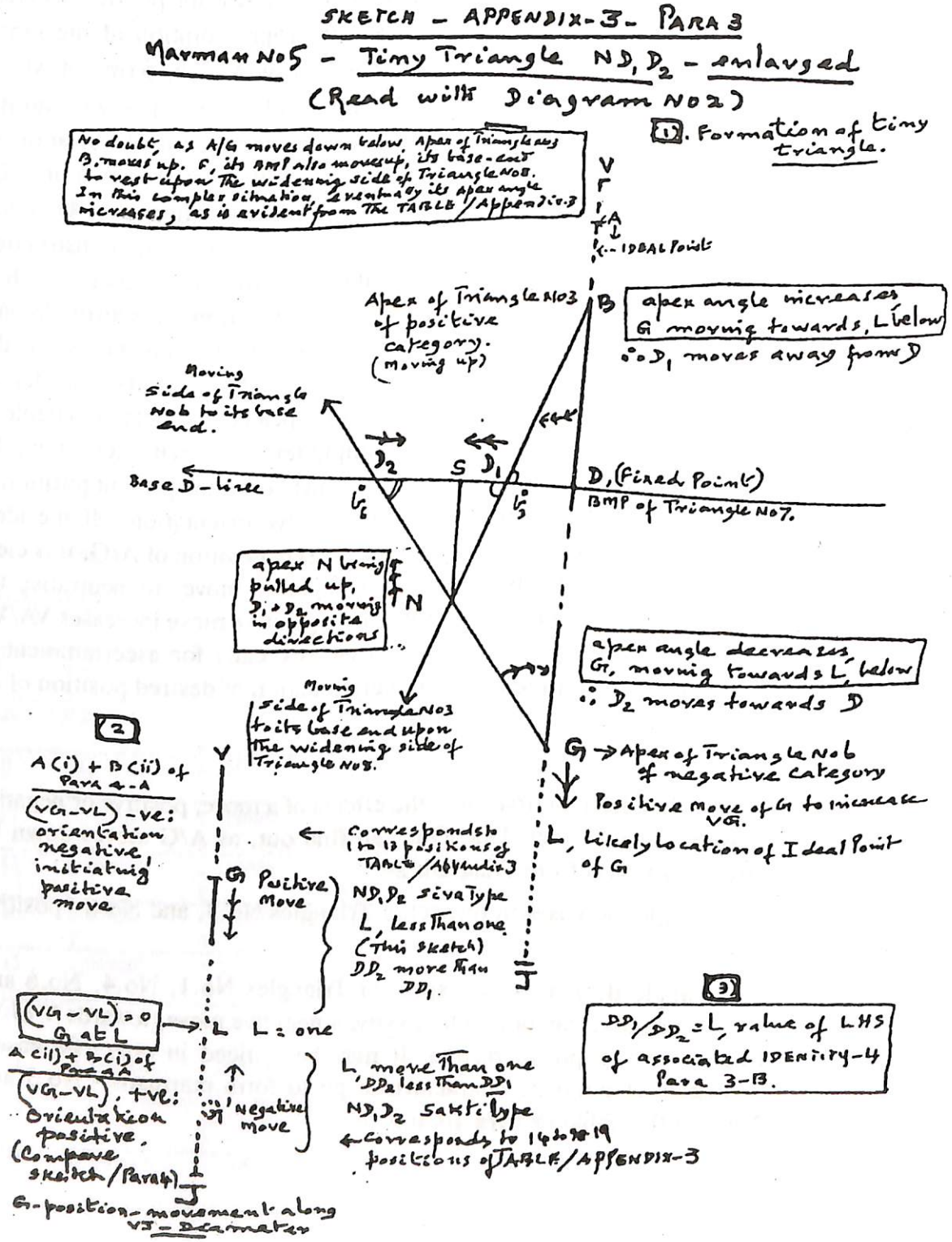
Sl. no.	VA Para 6 (I)	VG Para 6 (I)	VE 6 (vi)	VB 6 (vii)	VF 6 (viii)	Deviation % in Identity	Shape of tiny triangle
1	0.235369	1.313586	1.087579	0.523653 6	1.200639 1	(-) 7.4	
2	0237462	1.3144	1.087397 2	0.521058 9	1.200169	(-) 6.3	
3	0.24	1.315387 2	1.087168 6	0.517897 2	1.199597 2	(-) 5	Δ Śiva Type
4	0.247897 7	1.318459 2	1.086432 9	0.508058 8	1.197804 4	(-) 0.76	
5	0.248902 1	1.318850	1.086330 9	0.506794 9	1.197575 1	(-) 0.21	
6	0.248937 1	1.318863 6	1.08633	0.506761 9	1.197567	(-) 0.193	
7.	0.249159 1	1.318895	1.086311 2	0.506484 9	1.197516 3	(-) 0.071	
8	0.249236 3	1.31898	1.086303 7	0.506388 7	1.197498 6	(-) 0.028	
9	0.249262	1.31899	1.086301 2	0.506356 6	1.197492 7	(-) 0.018	
10	0.249280	1.318996 9	1.086299 5	0.506334 2	1.197488 6	(-) 0.0019	
11	0.249284 8	1.318998 9	1.086299 0	0.506328 1	1.197487 5	(-) 0.00108	
12	0.249286 4	1.318999 5	1.086298 9	0.506326 1	1.197487 2	(-) 0.00027	
13	0.249287 2	1.318999 8	1.086298 8	0.506325 6	1.197487 0	(-) 0.00022	
14.	0.249287 7	1.318999 9	1.086298 8	0.506324 8	1.197487 0	(+) 0.00023	
15	0.249287 7	1.319	1.086298 7	0.506324 7	1.197486 7	(+) 0.00056	Δ Śakti Type
16	0.249313 4	1.31901	1.086296 1	0.506292 3	1.197480 8	(+) 0.015	
17	0.249582 9	1.319114 8	1.086252 1	0.505900 1	1.197419 4	(+) 0.18	
18	0.25	1.31927 7	1.086229 4	0.505435 9	1.197323 8	(+) 0.39	
19	0.250573 1	1.3195	1.086173 4	0.504720 3	1.197192 6	(+) 0.71	

1. The above Table is just a device, to computationally assess the possible location of A/G upon VJ line (Ver. Dia) in search of proper solution of the grand equation of Para 6 (v) of Ch. 5. Each position of A/G in terms of VG is assumed as valid solution in the close range (1.3135 - 1.3195), taking IDENTITIES 1, 2 & 3 as satisfied to examine the extent of variation in IDENTITY - 4, so that we can move very close to the ideal location of A/G. Once have reached a point in the close to the ideal location of A/G. Once having reached a point in the close range, we shall see in the construction stage, how far one can get still closer to that eluding location - between 13th & 14th positions of the above Table - unascertainable in precise terms by any known methods. In other words, how to make "finer adjustments" at the construction stage so that "imperfections" could be minimised as far as practicable, if not completely wiped out in our repeated attempts, inevitable in the absence of precise data. It means in simple terms, a small move down VJ line - if the ideal location is likely to be found just below the present position of A/G - (a positive move, to neutralise its negative orientation). If the ideal location is likely to be found just above the present position of A/G, it is clear the move should be towards V above (a negative move, to neutralise the positive orientation of A/G). In other words, a positive move increases VA/VG and a negative move, decreases. This obviously calls for ascertainment of present position of A/G in relation to likely location of desired position of A/G.

2. In the exercise, we have to first study the effects of a move, positive or negative of A/G point along VJ, ver. Dia. One can find out, as A/G moves down VJ line (increase VA/VG) from Diagram 2-

   (i) Apex angle increases in respect of Triangles No.3, and No.8 - positive category.

   (ii) Apex angle decreases in respect of Triangles No.1, No.4, No.6 and No.7 - negative category. Obviously, a negative move (towards V of VJ line) causes opposite results. It may be noticed in only two cases, Triangles of opposite characteristic go to form marmans - No.5 and No.8 of the Table of Para 4/Ch.5.


SKETCH - APPENDIX-3- PARA 3
Marmam No5 - Tiny Triangle ND1D2 - enlarged
(Read with Diagram No2)
No doubt, as A/G moves down below, Apex of Triangle as B moves up. C, its BMP also moves up, its base-cord to rest upon the widening side of Triangle No8. In this complex situation, eventually its apex angle increases, as is evident from the TABLE/Appendix-3
1. Formation of tiny triangle.
V
I
A
L
IDEAL Point
Apex of Triangle No3 of positive category. (moving up)
B
apex angle increases G moving towards L, below
∴ D1 moves away from D
Moving side of Triangle No6 to its base end.
D2
S
D1
D, (Fixed Point)
Base D-line
BMP of Triangle No7.
apex N being pulled up, D1, D2 moving in opposite directions
N
apex angle decreases, G1 moving towards L, below
∴ D2 moves towards D
Moving side of Triangle No3 to its base end upon the widening side of Triangle No8.
2
A(i) + B(ii) of Para 4-A
(VG-VL) -ve: orientation negative, initiating positive move
V
G1 → Apex of Triangle No6 of negative category
Positive move of G1 to increase VG.
L, Likely location of Ideal Point of G1
← Corresponds to 1 to 13 positions of TABLE/Appendix 3
G1 Positive Move
ND1D2 Siva Type
L, less than one (This sketch)
DD2 more than DD1
3
DD1/DD2 = L, value of LHS of associated IDENTITY-4 Para 3-B.
(VG-VL) = 0 G at L
L
L = one
A(ii) + B(i) of Para 4-A
(VG-VL) +ve: Orientation positive. (Compare sketch/Para 4)
Negative Move
L, more than one
DD2 less than DD1
ND1D2 Sakti Type
← Corresponds to 14 to 19 positions of TABLE/APPENDIX-3
G-position-movement along VJ-Diameter

(iii) Other marmans formed by members of the same category or "Fixed" Triangles: No.9, No.5 and No.2 supplying the other member of the pair of intersecting Triangles, do not pose any difficulty if, geometrically, construction is blemish-free, their base-line intersections merging with their own mutual intersecting point. These three intersections remaining distinct and separate, only these two marmans of pairs of contrasting categories of Triangles continue to persist, in displaying tiny triangles upon the concerned base lines, until A/G point finds its ideal location upon ver. Dia. VJ. Let us analyse Marman No.5, forming tiny triangle, in the light of computed results of the above Table as A/G is on the positive move (VA/VG increasing) in search of the ideal location likely to be beyond the present position of A/G.

3A. In the sketch, $ND_1 D_2$ is the tiny triangle with its apex, N, below the Base D. Line, siva type, typical of its parent Triangle No.6 of negative category.

D_2D_1 is part of Base D-Line through BMP/D of Triangle No.7, a fixed point.

$N D_2$ is part of side of sakti Triangle No.3 of positive category.

$N D_2$ is part of side of siva Triangle No.6 of negative category.

Angle D_1 = Base angle of Triangle No.3, b^0_3, say.

Angle D_2 = Base angle of Triangle No.6, b^0_6, say.

NS is the altitude of triangle $ND_1 D_2$.

3A. (1) While N is the point of intersection of siva-sakti Triangles, No.6 and No.3 D2 and D1 are baseline intersections of these Triangles at two different point upon the base of Triangle No.7, so that D2 is farther away from BMP-D than D1 or DD2 is more than DD1, the basic feature deciding the type of tiny triangle by virtue of their relative positioning from the BMP: which of the two points farther from the BMP and which, nearer.

A small move of A/G down VJ, increasing VA/VG (a positive move), causes-

(a) D1 to move away from BMP-D, Apex angle of śakti Triangle No.3 of positive category increasing (D1 upon the widening side of Triangle No.3).

(b) D2 to move towards BMP-D, Apex angle of śiva Triangle no.6 of negative category decreasing (D2 upon the narrowing side of Triangle No.6).

(c) This movement in opposite directions upon Base D-line will bring ultimately D1 and D2 together, pulling apex, N of the tiny triangle to join their meet creating true marman point No.5 upon Base D-line.

(d) Obviously, a negative orientation of A/G, above its ideal location, has caused its positive move (downward) to culminate in its reaching the ideal point, so far eluding our search, resulting in the liquidation of tiny triangle.This is the objective sought in "finer adjustments" in actual constuction. It is significant to note that the tiny triangle ND_1D_2 has the same type (siva) as that of its parent Triangle No.6 of negative category.

3A. (2). If for instance the positive move had further continued, passing over the ideal location inadvertently-

(a) A/G point would find itself in positive orientation below the ideal location.

(b) Point D_1 would have crossed the marman point in its move along the Base D-line, and moved away, from BMP-D.

(c) Point D_2 would have gone beyond the marman point towards BMP-D upon base D-line. In other words, DD_1 is now more than DD_2.

(d) Apex N of the tiny triangle would have re-appeared but now, above the base-D-line. In this altered positions of D_1,D_2 and N, a negative move for A/G to seek the ideal position above, is indicated. Thus sakti type of tiny triangle ND_1D_2 typical of its parent positive category Triangle No.3 - would be a pointer to the present position of A/G in the positive orientation and to the need for 'minor adjustments' by negative moves (decrease VA/VG), (apex up).

(e) Accordingly, negative category type (siva) of Triangle No.6 would characterise tiny triangles in respect of A/G positions 1 to 13 of the Table in the negative orientation and positive category type (sakti) of Triangle No.3, in respect of other positions Sl.14 to 19 of Table, in the positive orientation, associating Marman No.5 with IDENTITY-4.

(f) It further follows from the Table, a value less than one, for the associated IDENTITY - No.4 would correspond to siva type of tiny triangles for the positions of A/G in the negative orientation (Sl. 1 to 13 of the Table): a value, more than one, to sakti type for the rest of the positions in the positive orientation.

(g) It may thus be concluded: The type (siva/sakti) of tiny triangle can be easily identified with the direction (below/above VJ line) A/G should take in seeking the ideal location, (more positive/negative). Indirectly, with its present position (above/below its ideal location) as negative or positive orientation.

3B. In mathematical terms, in the sketch-

In the tiny triangle ND_1D_2, $SD_1/SN = \text{Cot } b^0_3$; $SD_2/SN = \text{Cot } b^0_3$

$\therefore D_2D_1 = SD_2 + SD_1 = SN \text{ Cot } b^0_6 + SN \text{ Cot } b^0_3 = SN (\text{Cotb}^0_6 + \text{Cotb}^0_3)$

or $SN = D_2D_1 / (\text{Cotb}^0_6 + \text{Cob}^0_3)$.....(1)

Now, in triangle GDD_2, $DD_2/DG = \text{Cotb}^0_6$ or $DD_2 = DG \text{ Cotb}^0_6$.

in triangle BDD_1 $DD_1/BD = \text{Cotb}^0_6$ or $DD_1 = BD \text{ Cotb}^0_6$ DD_2 more than DD_1, by the sketch.

$\therefore (DD_2\text{-}DD_1) = DD_2 = [\ DG \text{ Cotb}^0_6 - BD \text{ Cot } b^0_3\ ]$..... (2)

Further, in triangle GDD_2, Cot $D_2 = DD_2/DG = \text{Tan } G = \text{Cotb}^0_6$.

Apex angle at G decreasing, Tan G and $\therefore$ Cotb^0_6 in decreasing mode.

In triangle BDD_1, Cot $D_1 = DD_1/BD = \text{Tan } B = \text{Cotb}^0_3$.

Tan B and $\therefore$ Cotb^0_6 in increasing mode, as Apex angle at B increasing.

From Para 4/Ch.5, we know-

$$\text{Cotb}^0_6 = \frac{1\,b_3}{2\,h_3} = \frac{1\,b_8}{2\,h_8} \times \frac{IF}{BF} \quad \text{(S1. 10/Table)}$$

Substituting for $\frac{b_8}{h_8}$ from S1.2/Table,

$$= \frac{1b_5}{2h_5} \times \frac{DG}{IG} \times \frac{IF}{BF}$$

Substituing for $\frac{b_5}{h_5}$ from Result (b) below Table,

$$\text{Cotb}^0{}_3 = \frac{1GE}{2DE} x \frac{AC}{GC} x \frac{DG}{IG} x \frac{IF}{BF}; \quad \text{Cotb}^0{}_6 = \frac{1b_6}{2h_6} = \frac{1AC}{2GC} \text{ (SL. 6/Table)}$$

$$\frac{Cotb^0{}_3}{Cotb^0{}_6} = \frac{1GE}{2DE} x \frac{AC}{GC} x \frac{DG}{IG} x \frac{IF}{BG} / \frac{1AC}{2GC}$$

$$= \frac{GE}{DE} \text{ x } \frac{DG}{IG} \text{ x } \frac{IF}{BF} \text{ Multiply both sides by } \frac{BD}{DG}$$

$$\frac{BD}{DG} \text{ x } \frac{\text{Coth}^0{}_3}{\text{Cotb}^0{}_6} = \frac{GE}{DE} \text{ x } \frac{DG}{IG} \text{ x } \frac{IF}{BF} \text{ x } \frac{BD}{DG} = \frac{IF}{BF} \text{ x } \frac{BD}{DE} \text{ x } \frac{EG}{GI}$$

= LHS OF IDENTITY-4=L Say. (not being equal to one, vide above Table)

$$\frac{\text{Cotb}^0{}_3}{\text{Cotb}^0{}_6} = \frac{DG}{BD} \text{ x L or } \text{Cotb}^0{}_3 = \frac{DG}{BD} \text{ x L x Cotb}^0{}_3$$

we can also derive-

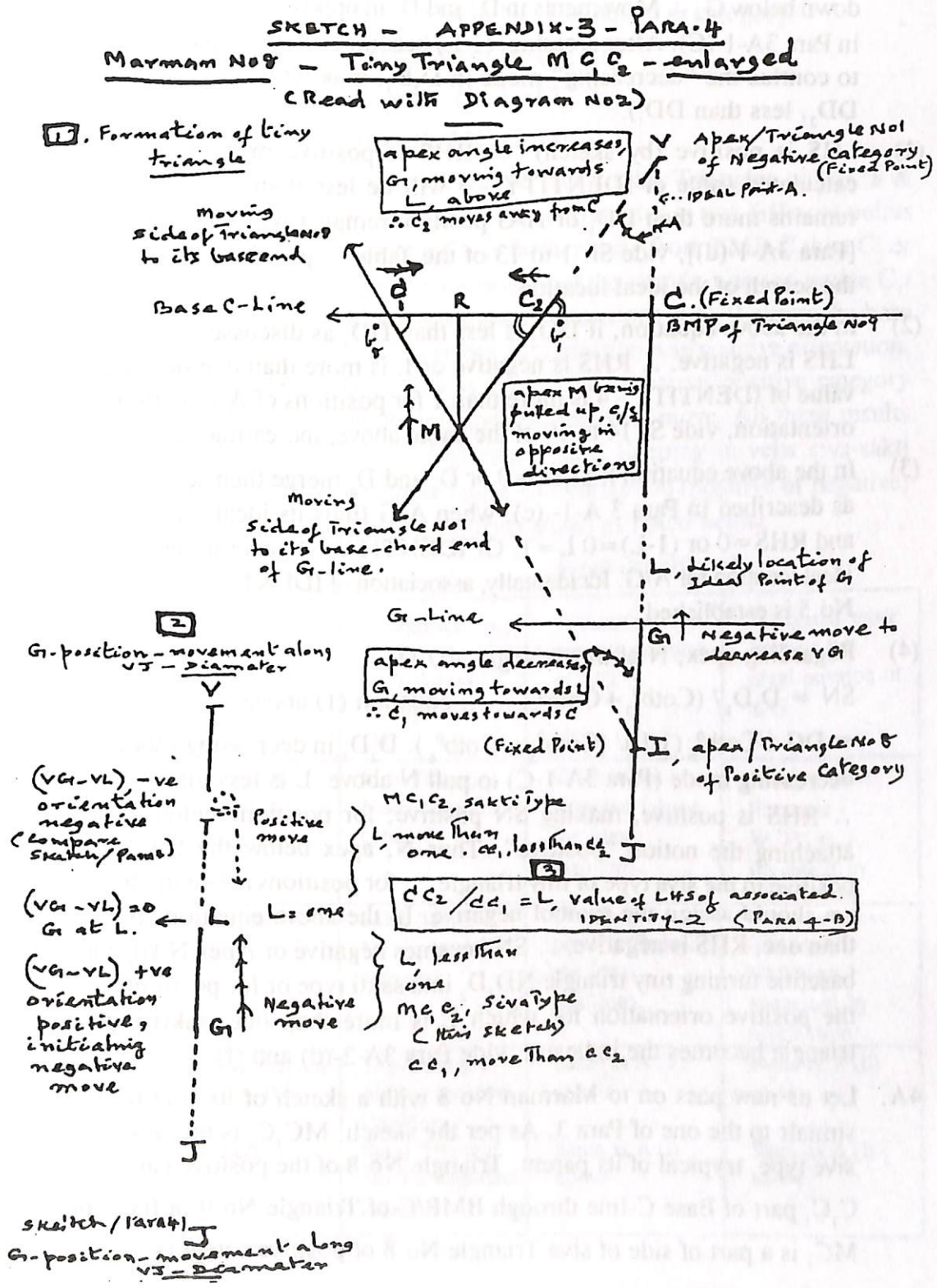
$$\frac{\text{Cotb}^0{}_3}{\text{cot b}^0{}_6} = \frac{DD_1}{BD} \text{ x } \frac{DG}{DD_2} \frac{DG}{BD} \text{ L}$$

or $DD_1/DD_2 = L$

Substituting for $\text{Cotb}^0{}_3$ in equation 2 above,

$(DD_2\text{-}DD_1) = D_2D_1 = (DG\ \text{Cotb}^0{}_6 - BD \text{ x } DG \text{ x } L \text{ x } \text{Cotb}^0{}_6 / BD)$

$= DG \text{ x } \text{Cotb}^0{}_6 [1\text{-}L]$. $\text{Cotb}^0{}_6$ in decreasing mode. $\therefore$ D_2D_1 also in decreasing mode, for small increases in DG (VG), not crossing beyond the ideal point,


SKETCH - APPENDIX-3 - PARA-4
Marmam No 8 - Tiny Triangle MC1C2 - enlarged
(Read with Diagram No 2)
1. Formation of tiny triangle
apex angle increases, G1 moving towards L above
∴ C2 moves away from C
V Apex/Triangle No 1 of Negative Category (Fixed Point)
C... IDEAL Point-A.
Moving side of Triangle No 9 to its base end
Base C-Line
d1 R C2
C (Fixed Point)
BMP of Triangle No 9
apex M having fluted up, c1/2 moving in opposite directions
M
Moving side of Triangle No 1 to its base-chord end of G1-line.
L, likely location of Ideal Point of G1
G1-Line
G1 ↑ Negative move to decrease VG1
2
G1-position - movement along VJ - Diameter
apex angle decreases, G1 moving towards L
∴ C1 moves towards C
(Fixed Point)
I, apex/Triangle No 8 of Positive Category
V
(VG1-VL) -ve orientation negative (compare sketch/Para)
Positive move
MC1C2, sakti type
L, more than one. cc1, less than cc2
J
3
CC2/cc1 = L, value of LHS of associated IDENTITY-2 (Para 4-B)
(VG1-VL) = 0 G1 at L.
L
L = one
L, less than one
MC1C2, Siva Type (This sketch)
cc1, more than cc2
(VG1-VL) +ve orientation positive, initiating negative move
G1
Negative move
J
sketch/Para 4
G1-position - movement along VJ - Diameter

down below G. ∴ Movements in D_2 and D_1 in opposite directions, as described in Para 3A-1-(C). After crossing, (1-L) becomes negative (para 3B-(2) below), to contiue the "decreasing" mode in D_2D_1. making it also "negative" (Now DD_2, less than DD_1).

(1) LHS is positive (by sketch) ∴ RHS is positive or L is less than 1 or calculated value of IDENTITY - 4 will be less than one, so long as DD_2 remains more than DD_1 or A/G position remains with negative orientation [Para 3A-1-(d)], vide Sl. 1 to 13 of the Table ∴ positive moves indicated in the search of the ideal location.

(2) In the above equation, if DD_2 is less than DD_1 as discussed in Para 3A-2-cf, LHS is negative, ∴ RHS is negative or L is more than one or the calculated value of IDENTITY - 4 is more than 1 for positions of A/G with the positive orientation, vide Sl.14 to 19 of the Table above, indicating negative moves.

(3) In the above equation if $D_2D_1=0$ or D_1 and D_2 merge themselves into a point as described in Para 3 A-1- (c), when A/G finds its ideal location, LHS=0 and RHS=0 or (1-L)=0 L=1. Or IDENTITY - 4 gets satisfeied only at the ideal location for A/G. Idcidentally, association of IDENTITY - 4 with Marman No.5 is established.

(4) Regarding apex, N of tiny triangle ND_1D_2

$SN = D_2D_1 / (Cotb^0_3 + Cotb^0_6)$ ..... equation (1) above.

$= DG \times Cotb^0_6 (1-L)/ (Cotb^0_3 + Cotb^0_6)$. D_2D_1 in decreasing mode, ∴ SN in decreasing mode (Para 3A-1-C) to pull N above. L is less than 1 from above ∴ RHS is positive, making SN positive; for positions below base D-line attaching the notion "positive". Thus N, apex below the baseline is also positive in the siva type of tiny triangle ∴ for positions above the base D-line, we should assign the symbol negative. In the above equation, if L is more than one, RHS is negative, ∴ SN becames negative or Apex N appears above baseline turning tiny triangle ND_1D_2 into sakti type or for positions fo A/G in the positive orientation for which L is more than one, sakti type of tiny triangle becomes the indicator, vide Para 3A-2-(d) and (f).

4A. Let us now pass on to Marman No.8 with a sketch of its tiny triangle, say simialr to the one of Para 3. As per the sketch, MC_1C_2 is the tiny triangle of sive type, trypical of its parent, Triangle No.8 of the positive category.

C_1C_2 part of Base C-line through BMP/C of Triangle No.9, a fixed point.

MC_1 is a part of side of siva Triangle No.8 of positive category.

MC_2 is a part of side of sakti Triangle No.1 of negative category.

Angle C_1 = Base angle of Triangle No.8 = b^0_8, Say,

Angle C_2 = Base angle of Triangle No.1 = b^0_1, Say,

MR is the altitude of tiny triangle MC_1C_2.

While M is the point of intersection of siva - sakti Triangles of No. 8 & No.1, C_1, C_2 are base C-line intersections of these Triangles at two different points upon the base of Triangle No.9, so that C_1 is farther away from BMP-C than C_2 or CC_1 is more than CC_2. In view of the above data of the sketch, one can notice C_1/C_2 positions upon the base C-line are analogous to positions of D_1D_2 upon the base D-line as discussed in Para 3A-2 and therefore A/G position is in positive orientation. Siva type of tiny triangle of the sketch is typical of its parent positive category Triangle No.8 indicating the orientation and the nature of move. All these results can as well be deduced from those of Marman No.5 Keeping in veiw siva-sakti types of parent Triangles have exchanged their categorisation (positive or negative) between these two marmans. This can be generalised as noted below.

Indicator of Siva/Sakti Type What is indicates

Marmans in a given Diagram	Tiny Triangle siva/sakti type	Categorisation, typical of intersecting Triangles	Orientation of present position of A/G	Suggested move towards the Ideal position of A/G
(1)	(2)	(3)	(4)	(5)
A. Marman No.5 (Para 3)	(i) Siva type (sketch Para 3)	Siva Triangle No.6-negative category	Orientation - negative (above the ideal position).	Positive move (increase VA/VG as suggested by orientation)
	(ii) Sakti	Sakti Triangle No.3-positive category	Orientation - positive (below the ideal position)	Negative move (decrease VA/VG as suggested by orientation)
B. Marman No.8 (Para-4)	(i) Siva (sketch para 4)	Siva Triangle No.8 - positive Category	Same as A (ii) above	Same as A (ii) above
	(ii) Sakti	Sakti Triangle No.1 - negative category	Same as A (i) above	Same as A (i) above

Thus in a given Diagram, though these tiny triangles may differ in their types siva or sakti, they get the same categories, positive or negative, in both the marmans, so that they do not differ in what they indicate. A very simple working rule emerges from the above table: Link up, to positive / negative moves (last column), common to both the marmans, with respective siva/sakti types of tiny triangles (second column) of the marmans. [A (i) + B (ii) or A (ii) + B (i)] in a given diagram. More specifically, while apex (above/below the baseline) of Marman No.8 concerns itself with the present position of A/G (above/below of the ideal location), apex (below/above) of Marman No.5 points to the direction A/G should take in its move towards that ideal location (Para 3A-2-g).

4B. In mathematical terms in the sketch

In the tiny triangle MC_1C_2,

$RC_1/RM = Cotb^0_8$ or $RC_1 = RM\ Cotb^0_8$; $RC_2/RM = Cotb^0_1$ or $RC_2 = RM\ Cotb^0_1$

$\therefore\ C_1C_2 = RC_1 + RC_2 = RM\ Cotb^0_8 + RM\ Cotb^0_1 = RM\ (Cotb^0_8 + Cotb^0_1)$...1

Now, in triangle ICC_1, $CC_1/IC = Cotb^0_8$ or $CC_1 = IC\ Cotb^0_8$

in triangle VCC_2, $CC_2/VC = Cotb^0_1$ or $CC_2 = VC\ Cotb^0_1$

By sketch CC_1 is greater than CC_2

$\therefore\ CC_1 - CC_2 = C_1C_2 = (IC\ Cotb^0_8 - VC\ Cotb^0_1)$.....2

Further in triangle ICC_1 $Cot\ C_1 = \dfrac{CC_1}{IC} = Tan\ I = Cotb^0_8$

Apex angle at I decreasing Tan I and $\therefore$ $Cotb^0_8$ in decreasing mode.

In triangle VCC_2, $CotC_2 = CC_2/VC = Tan\ V = Cotb^0_1$

Apex angle at V increasing Tan V and $Cotb^0_1$ in increasing mode.

From Para 4/Ch.5, we know,

$$Cotb^0_8 = \frac{1b_8}{2h_8} = \frac{1GE}{2DE} \times \frac{AC}{GC} \times \frac{DG}{IG} \quad \text{(Result c/Table)}$$

$$Cotb^0_1 = \frac{1b_1}{2h_1} = \frac{1GE}{2VB} \times \frac{AC}{GC} \quad \text{(Result 2/Table)}$$

$$\frac{Cotb^0_1}{Cotb^0_8} = \frac{1GB}{2VB} \times \frac{AC}{GC} / \frac{IGE}{2DE} \times \frac{AC}{GC} \times \frac{DG}{IG} = \frac{DE}{GE} \times \frac{IG}{DG} \times \frac{GB}{VB}$$ Multiply both sides by $\frac{VC}{CI}$

$$\frac{VC}{CI} \times \frac{Cotb^0_1}{Cotb^0_1} = \frac{VC}{CI} \times \frac{DE}{GE} \times \frac{IG}{DG} \times \frac{GB}{VB} = \frac{VC}{CI} \times \frac{DE}{EG} \times \frac{GB}{VB}$$ =LHS of IDENTITY-2=1, Sy. (but nothing to do with L of Para 38)

or

$$\frac{Cotb^0_1}{Cotb^0_8} = \frac{L}{VC}$$ (CI, Radius of the circle of unit measure equal to one) or $Cotb^0_1 = \frac{L}{VC} \times Cotb^0_8$

Substituting for $Cotb^0_1$ in equation ... (2)

$$(CC_1-CC_2)=C_1C_2 = [IC\ Cotb^0_8 - VCXCotb^0_8 \times \frac{L}{VC}] = Cotb^0_8\ [1-L]$$

$Cotb^0_8$ in decreasing mode. $\therefore$ C_1C_2 also in/decreasing mode.

We can also derive :

$$\frac{Cotb^0_1}{Cotb^0_8} = \frac{L}{VC} = \frac{CC_2}{VC} \times \frac{IC}{CC_1}$$ or $CC_2/\ CC_1 = L$ (IC=1)

(1) ∴ As C_1 merges with C_2, with A/G gaining its ideal location, LHS is zero. ∴ RHS is also zero or [I-L]=0 ∴ L, the calculated value of IDENTITY - 2 equals one, only when A/G position is lodged in its proper location. Until then L, will be more or less than one (as before, Para 3 B-3). Just as Marman No.5 is associated with IDENTITY - 4, Marman No.8 is found associated with IDENTITY - 2, an interesting result.

(2) In the above equation, C_1C_2 is positive (by the sketch) for positions of A/G of positive orientation, vide Para 4A. ∴ L is less than 1, or IDENTITY - 2 will return a value less than one; for positions of negative orientation (CC_2 more than CC_1) a value more than one [as before : Para 3B-(1), (2) and (3)]. Reading together, values of "L" of respective IDENTITIES for both the marmans, we gather-

	Marman No.8			Marman No.5		
In a given Diagram	Type of tiny	Its category triangle	IDENTITY-2 anticipated value	Type of tiny triangle	Its category	IDENTITY-4 anticipated value
1. A/G in Positive orientation, below its ideal location	Siva	Positive	Less than one	Sakti	Positive	More than one
2. A/G in negative orientation, above its ideal location	Sakti	Negative	More than one	Siva	Negative	Less than one

(Read with table of Para 4A-above)

Thus siva type of tiny triangle anticipates a value less than one for the INDENTITIES concerned; sakti type, a value more than one. In the Śiva-Śakti samāgama as it were, as C1/C2 and D1/D2 merge respectively with M

and N upon the respective base lines, the relevant value is ONE, Pūrnatwa, as A/G attains its ideal location.

(3) Regarding apex M of tiny triangle MC_1C_2

$RM = C_1C_2/(Cotb^0_8 + Cotb^0_1)$ ..... equation (1) above.

$= Cotb^0_8 (1-L) / (Cotb^0_8 + Cotb^0_1)$. $Cotb^0_8$ in decreasing mode, ∴ RM in decreasing mode to justify upward movement of M as in the case of N (para 3). As before, RM is positive, vide para 3B-(4) and notion of positive attaches to positions below the base-line and negative, to positions, above the baseline. This condition of equations lends substance to notions of positive/negative orientitations and moves, as adopted in the treatment of positions, moves etc. When-L is more than one, RM is negative and the tiny triangles MC_1C_2 is turned into sakti type, apex appearing above the baseline, as seen in para 3B-(4) above.

5. To sum up-Marmans No.5 and No.8, persist with imperfect formations in the shape of tiny triangles, (apex above or below the respective base lines) until A/G position finds its ideal location, like Avidya until the Dawn of True Knowledge. Having spotted its close range, using the above computed table or otherwise, "finer adjustments" have to be carried out, as indicated in Paras 3 and 4 above, in the preliminary drawing of the Śrī Cakra in search of the ideal location of A/G. The end of search, immediately after redrawing Triangles (No.9, No.5 and) No.1/No.2 relocating A/G position properly, is in sight-like early Dawn, promising a perfect Diagram in the making-when the tiny triangle vanishes (in fixing the side of Triangle No.8) into a point upon base C-line-symbolic of Śiva-Śakti samāgama of which no depiction is possible. If, inadvertently or otherwise, early warning of imperfection at this stage is ignored, Marman No.5 at the final stage is sure to reveal this failure to relocate A/G to its proper place displaying a tiny triangle upon base D-line. Restarting the whole exercise of "finer adjustment", once again, one has to watch the emerging side of Triangle No.8 for any more blemishes. Thus, a satisfying solution lies in actual construction by repeated attempts, because no parameters exist for Śrī Cakra that could be spelt out precisely. Towards this end persisting pair of tiny triangles serve as indicators for small positive moves, if of sakti (Marman No.8) / Siva (Marman No.5) types; or negative, if it is the other way about (Table/Para No.4). Association of Identities - ID-2

with Marman No.8 and ID-4 with Marman No.5 would enable us to computationally assess the degree of success achieved in the actual construction in working out deviations from the ideal value one.

6. In conclusion, it is plain, generality of specimens of Śrī Cakra may go with imperfections unrectified whether detectable or undetectable to the naked eye. By the whole group of Siva Triangles, in their intersections of bases and sides, No.6/No.7, No.8/ No.9, the UNIQUE ONE is too zealously guarded, perhaps, to permit spontaneous manifestation of ŚAKTI, THAT is seated on the LAP of Śrī Kāmeśwara.

APPENDIX - 4
DIAGRAMS-NOTES AND COMMENTS

DIAGRAM-1

In reproducing the Pyramidal angles by non-Euclidean process, if found difficult, one can straight away adopt angular measures $x^0 \cong 51^0\ 51'$ and $y^0\ 58^0\ 18'$ in constructing Triangles No.9 and No.5 (para 2A/ch.6) and cross-check with theoretical values of VC, VD, VH and VI in the first phase of construction of the Diagram. Diagram-2 follows only the later option, directly using theoretical figures of C, D, I and H positions.

DIAGRAM-2

This is to serve as a working drawing. It also helps to understand defects inherent in going purely by theoretical figs. which are only approximates as already emphasised, vide grading percentages. While the deviation in respect of IDENTITY-1 is negligible and therefore in the incorporation of Pyramidal angles, the deviation is rather on the higher side in respect of IDENTITY No.2 relating to the formation of marman-s along the sides of Triangle No.8 (SL 2 and 8 of TABLE of Marman-s - para 4/ ch.5). Similarly, the deviation percentage in respect of IDENTITY-No.4 is not satisfactory as is evident from the formation of marman-s upon the sides of Triangle No.3. In respect of IDENTITY No.3, deviation is within 1%, not to worry about another set of marman-s upon the base of Triangle No.3. Of course, for all practical purposes of UPĀSANA diagram may be acceptable.

DIAGRAM-3

This is drawn based upon Traditional data on record in respect of those "positions" relatable to the generating Triangles No.9, No.5 and No.2 viz., C, D, H, I and A.G position is also included to fix the base of Triangle No.2 in the course of construction. The consturction is greatly simplified in that initial drawing of base chords and then reducing them in the prescribed proportions: para 5/ ch.5 and then look for marman-s all have been dispensed with (para 3/ ch.3). The procedure is greatly lightened taking the cue from the location of 9 pairs of marman-s (para 4/ ch.5). From the drawing it may be seen that deviation from the theoretical fig has

come about only in E-position out of three positions derivable in the course of construction - Details in Apendix-5.

It may be observed from the diagram, the pairs of marman-s along the sides of Triangle No.6 upon the bases of Triangles No.9 and No.7 have not come out properly. Perhaps in an effort to rectify such errors, different hands have tried and brought out different configurations, of which five specimens in print have been examined in Appendix-5. It may however be noted that traditional data are "closer" to those of a diagram based upon pyramidal angles except for positons, D, E, F. Also base angles of generating triangles are almost identical with corresponding pyramidal angles in respect of Diagram-3.

	Pyramidal angle	Calculated as per Traditional data	As per Diagram-3 Traditional method simplified
Triangle No.9	51°51'	52°01'	51°
Triangle No.5	58°18'	51°41'	58°30'
Triangle No.2	63°26'	57°35'	63°

The above analysis makes out a strong case for ŚRĪ CAKRA drawn as per pyramidal angles to be more authentic. However, this should await further investigations and studies and reliable feed-back for a confirmation.

DIAGRAM-4

1. A notable feature in the construction is : it required no linear measurements by scale. Pyramidal angles of Diagram-1 were transferred to the respective Triangles from which the whole ŚRĪ CAKRA is developed, vide para 2A/ ch.6. There is no difficulty in constructing Triangle No.9 with its base as the chord of the circle and apex at the bottom of vertical diameter. In the construction of Triangle No.5, it must be conceded that there is an element of arbitrariness both in locating its BMP-I at a distance of R, Radius of the circle, from the

BMP-C of Triangle No.9 and taking its sides equal to Radius. (Para 6iii/ ch.5). This is in the first place in accord with the traditional data in locating the BMP-I, vide TABLE at the end of ch.5. The BMP-C, of triangle No.9 is a "natural" point of reference after the construction of Triangle No.9 enclosed within the circle of radius R. And, radius of the circle offers a convenient standard of linear measure, without having to measure with a scale, for any other line segment with R as the basis. Having decided about I, the BMP of the triangle No.5, now we have to deal either with base or side of the triangle with that standard measure viz., Radius. It should be noted that unlike Triangle No.9, Triangle No.5 has its base, shorter than the chord that passes through its BMP-I (1/8 the chord length - vide para 5/ch.5). The choice naturally falls in favour of the side of Triangle No.5 and the same is taken=Radius, so that this can facilitate construction of the Triangle No.5 with base angle identical with that of facial triangle of the pyramid. If we take the base length equal to R, that takes Apex D, very close to the centre of the circle, bindu STHĀNA for KAULA school, which is expected to be located in the "middle" of the triangle surrounding the BINDU. Hence the sides of Triangle No.5 are taken=R, radius of the circle. In this manner, one completely avoids all measurements with the aid of any contrivance. This may be considered as the chief advantage and merit in going for pyramidal angles as the procedure is applicable to any dimension of the diagram and no calculations and approximations are called for throughout the construction procedure.

2. In locating 'A' (for two other choices available and yet not requiring line measurement, vide SL 4,17/ Appx-3 and para 2A iii/Ch.6), apex of triangle No.2, a chord is drawn making an angle of 50^0 30' (mark positions of 50^0 and 51^0 and take the point exactly at the middle of those two positions) at V, the top end of the vertical diameter as described in para 2A(iii)(c) of Ch.6 and point A is marked along JV, so that HA=length of the chord mentioned above. Use the compass for this purpose. No measurement of the chord is required by scale. Fix the base = AH with BMP at H as already mentioned. Thus Triangle No.2 is completed.

3. The grading shows variations (+ or -) 1.5% in respect of all the four identities, not indicative of any fundamental error in the concept of the drawing. A more careful execution of the procedure takes us close to perfection.

4. From the actual measurement of base angles, the generating triangles show no major variation from the theoretical values, vide ch.5 at its close. This is an additional confirmation that ŚRĪ CAKRA conforms to Pyramidal angles.

APPENDIX - 5
ŚRĪ CAKRA - FIVE SPECIMENS IN PRINT

Each one a variant from Traditional Formula, differs in configuration from others.

The following TABLE shows the positions of apexes/BMPs from the vertex V of 5 specimens of ŚRĪ CAKRA in print (according to SAMAYĀ school, ŚAKTI triangles with apex, up) against the theoretical positions as per traditon on record (Kaivalyāśrama's commentary on SOUNDARYA LAHARĪ) and those of the diagram proposed as per pyramidal angles for comparision.

The relevant data in respect of Diagram - 3 (Traditional data simplified) and Diagram - 4 (according to Pyramidal angles) are also included to show how these specimens come up as against the theoritical positions. [S1 2 and S1 9 of the Table].

Notes:

1. Figures give the distances from V as a ratio of the Radius.
2. Figures within bracket give actual line measurements. Second decimals are all only approximates.
3. Diagram-3 not corrected in respect of marmans which have not been formed properly.
4. *Deviations - from traditional data.

Specimens in print referred to are from the following publications :

Specimen-1 : SRI LALITOPĀKYĀNAM (TAMIL) by Brahmasri. Somadéva Śarma (reversed) Published by N. Rajam & Co (1940)

Specimen-2 : MAHĀ YĀGAKRAMA (SANSKRIT) Published by Brahma Śrī K.P. Narayaṇa Sāstry, Sanskrit College, Bangalore (1956) (reversed).

Specimen-3/4 : SOUNDARYA LAHARĪ by Pandit S. Subrahmanya Sastry and Sri T.R. Srinivasa Ayyangar Published by Theosophical Publishing House, Madras - 1977) - Reprint of 1937 edition.

Secimen-5 : SOUNDARYA LAHRĪ (TAMIL) by Brahmasri Thethiyur, Subrahmanya Sastry, Giri Press, Madras (1968 reprint)

* * *

ŚRĪ CAKRA (SAMAYĀ SCHOOL)

Table showing positions of Apexes/Base Mid Points of Triangles as a Ratio of Radius from the Top of Vertical Dia V in respect of drawing specimens in print and Diagram-3 and Diagram-4.

	VA	VB	VC	VD	VE	VF	VG	VH	VI	Remarks
SL1	0.25	0.50	0.75	0.875	1.04175	1.16675	1.29175	1.50	1.75	Traditional data
Dia-48	(6)	(12)	(18)	(21)	(25)	(28)	(31)	(36)	(42)	(Theoretical)
SL2	0.25	0.5	0.75	0.875	1.0625	1.167	1.2917	1.5	1.75	Diagram-3, Traditional method simplified
Dia- 19.2	(2.4)	(4.8)	(7.2)	8.4)	(10.2)	(11.2)	(12.4)	(14.4)	(16.8)	
SL3	0.232558	0.488372	0.744186	0.860465	1.0232558	1.1627906	1.2558138	1.488372	1.7674418	Sri cakra in print specimen-1
Dia-4.3	(0.5)	(1.05)	(1.6)	(1.85)	(2.2)	(2.5)	(2.7)*	(3.2)	(3.8)	
SI4	0.2608695	0.47822608	0.7391304	0.8695652	1.0434782	1.1521739	1.2826086	1.50	1.7391304	specimen-2
Dia-4.6	(0.6)	(1.1)	(1.7)	(2.0)	(2.4)	(2.65)	(2.95)	(3.45)	(4.0)	
SL5	0.2692307	0.4807692	0.7115384	0.8461538	1.0384615	1.1346153	1.2692301	1.4807692	1.6923076	specimen-3
Dia-5.2	(.07)	(1.25)	(1.85)*	(2.2)*	(2.7)	(2.95)*	(3.3)*	(3.85)	(4.4)*	
SL6	0.2439024	0.4878048	0.7439204	0.8780487	1.0609756	1.1707317	1.2926829	1.50	1.7439024	specimen-4
Dia-8.2	(1.0)	(2.0)	(3.05)	(3.6)	(4.35)	(4.8)	(5.3)	(6.15)	(7.15)	Most repreasentative of traditional data
SL7	0.32	0.52	0.72	0.88	1.04	1.16	1.24	1.44	1.72	specimen-5
Dia-2.5	(0.4)*	(0.65)	(0.9)*	(1.1)*	(1.3)	(1.45)	(1.55)*	(1.8)*	(2.15)*	
SL8	0.249288	0.506325	0.763027	0.912237*	1.086299*	1.197487*	1.319	1.521137	1.763027	According to Pyramidal angle (theoretical) Diagram-2
SL9	0.2613636	0.511364	0.7613636	0.909091	1.085227	1.193182	1.318182	1.5340909	1.7613636	Diagram-4
Dia-17.6	(2.3)	(4.5)	(6.7)	(8.00)	(9.55)	(10.5)	(11.6)	(13.5)	(15.5)	

APPENDIX - 6

ŚRĪ CAKRA : CERTAIN ASPECTS OF ŚRĪ DEVI WORSHIP VIS-Á-VIS CONSTURCTION OF YANTRA

1. Let us consider how the concept ŚRĪCAKRA as the body/vehicle of the Divine Couple (ch-4) is central theoretically to devise a mathematical approach and practically to embark upon a construction procedure. In pairing the marmans as under-sll-s17, s12-s1-6, sl3-sl-5, sl-8-sl-9 and sl10-sl12 of the Table (para 4/ ch-5) one can sense the existence of a "double" in one set of Triangles for every Triangles in the other set, symbolic of the co-equal nature of male and female principles in godhead, Sāmarasya Parāyaṇā - Śrī Lalitā Sahasra Nāma. Thus Śakti Triangles No.1 No.2 No.3 and No.5 have their "doubles" in Śiva Triangles No.9, No.8, No.7 and No.6. In other words, we can read from the marman-s of a Triangle, the locations of all the marmans of its "double" as can be verified from the above pairings of marmans-s. Such "doubles" (eg. Triangles No.3 and No.7) do not however contribute any marmans with their intersecting sides (exception : Triangles No.5 and No.6), vide Diagram-2. This concept lends itself naturally towards the development of a mathematical expression of ŚRĪ CAKRA in the form of four Identities (Para 4/ch-5).

2. Thus, using the notation $t_s = h_s/b_s$, find out the continued product of t_s in respect of the grouping of Triangles No.9, No.6, No.5 and No.2: (all non-doubles) creating marmans in their mutual intersections.

$[t_9/t_2] \times [t_2/t_6] \times [t_6/t_5] \times [t_5/t_9] = 1$

From sl 9,6,4 and 1 of the TABLE of marman-s we can write down-

(JG/AG) x (AC/GC) x (GE/DE) x (DH/JH) = 1

and obtain Identity-1

(JG/GA) x (AC/CG) x (GE/ED) x (DH/HJ) =1

Consider now their "doubles" - Triangles No.1, No.5 No.6 and Nȯ.8 and the continued product of their t_s

$[t_1/t_8] \times [t_8/t_5] \times [t_5/t_6] \times [t_6/t_1] = 1$

As before, we can write down from sl8, 2,4 and 7 of the TABLE of Marmans-

(VC/IC) x (IG/DG) x (DE/GE) x (GB/VB) = 1

and obtain Identity - 2

(VC/CI) x (IG/GD) x (DE/EG) x (GE/BV) = 1

3. Take up another non-double grouping of Triangles No.9, No.7, No.5 and No.2 for similar treatment. In any such grouping, Triangle No.8 cannot find a place together with Triangle No.2 both being mutual "doubles" not generating any marmans.

$[t_9/t_2] \times [t_2/t_7] \times [t_7/t_5] \times [t_5/t_9] = 1$

From Sls 9, 12, 3 and 1 of the TABLE of marmans as before, we can readily write down

(JG/AG) x (AD/HD) x (HF/DF) x (DH/JH) = 1

and derive Identity - 3

(HF/FD) x (DA/AG) x (GJ/JH) = 1

As before, using their "doubles" viz Triangles No.1, No.3, No.6 and No.8, we have-

$[t_1/t_8] \times [t_8/t_3] \times [t_3/t_6] \times [t_6/t_1] = 1$

From sls 8,10,5 and 7 of the TABLE of marmans we can write-

(VC/IC) x (IF/BF) x (BD/GD) x (GB/VB) = 1

Read with Identity-2, we deduce Identity-4

(IF/BF) x (BD/GD) = (IG/GD) x (DE/EG)

or (IF/FB) x (BD/DE) x (EG/GI) = 1

4. In the process, we have all the marman-s included except sl.11 of the TABLE. This exclusively deals with Triangle No.4 which is its own "double" perhaps! It is interesting to note the role of Triangles No.9, No.5 and No.2 as generating Triangles in the formation of all the possible groupings as above from which we derive the IDENTITIES. It is also significant to observe how elegant the derivation truns out to be (compare para 4/ ch.5) on the application of the concept of co-equal nature of Śiva and Śakti. This with regard to mathematical appraoch to ŚRĪ CAKRA.

5. As regards ITS construction aspect ŚRĪ BHĀSKARARĀYA, Great Master in ŚĀKTA Tradition in his VARIVASYĀ RAHASYA expatiating on the 15-

lettered ŚRĪVIDYA MAHĀ MANTRA, takes up the question of the origion of the Universe in the macrocosom, drawing a parallel in the microcosom of the individual. In doing so, he makes a cryptic reference to a facet of secret doctrine of ŚRĪVIDYA, when he mentions about a white element, Śwéta Bindu and a red element, Rakta Bindu coalescing themselves into a union of Śiva-Śakti. Out of this union, emerges a third element, Hārda kalā (Śakti in essence) ascertainable only by word of mouth from one's own spiritual Preceptor. Creation follows thereafter in all its splendour (Varivasyā Rahasya 2/68).

6. If one is permitted to identify the Śiva element, Śwéta Bindu, with the Śiva Triangle No.9, and the Śakti element, Rakta Bindu, with the Śakti Triangle No.5, in their intersections "secretly" is embedded the correct specification for Śakti Triangle No.2 answering to the third secret element, Hārdakalā. The ascertainment of its base/altitude is what we have seen in great detail as a sort of verbal explanation in chapters 5 and 6, their exact measurement, being impossible of expression in terms of numbers.! We have also seen how without a properly composed Triangle No.2 a genuine ŚRĪ CAKRA cannot be raised. Even as the whole universe springs out of those three primordial bindus, the ŚRĪ CAKRA diagram emerges out of these three basic triangles. ŚRĪ CAKRA is in truth kāmakalā (a technical term for the collective of three bindus) from which It takes its shape, declares YOGINI HRUDAYAM 1/24. It is fascinating to contemplate how IDENTITY with Śiva-Śakti is sought not only in the ŚRĪ CAKRA diagram but also implied in the process of its geometrical consturction!.

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APPENDIX - 7
ASTERISK INDICATORS EXPLAINED

1. Curiously, above the king's chamber of the great Pyramid 43 granite beams are running north-south in five layers with alternating 9 and 8 nos. in each layer [9+8+9+8+9] to creat five air-chambers. Ch.3 / para 2 At page 394 curiously, above the King's chamber as the spot generating unusual energy fields in the great pyramid, 43 granite beams are running north/south in five layers to creat five air - chambers, 9 and 8 nos. of beams alternately arranged in each of them [9 - 8 - 9 - 8 - 9 = ToT : 43] (p.68 - PYRAMID AND ITS MYSTERIES). Notice in ŚRĪ CAKRA also 9 smaller triangles around central line, 8 inner triangles and 9 outer triangles on both the sides of the central line, making up similar "order" in a regrouping of 43 triangles (Diagram-2).

2. Ch 3 / Para - 3 P 394 The earliest description, traceable to ŚRĪ VĀMAKEŚWARA TANTRA (vide ARTA RATNĀVALI, a commentary on NITYĀ SHODASIKĀRṆAVA - 1 / 58). Sri Kaivalyāśrama's prescription as given in his commentaries on Soundarya Laharī is only its adaptation.

3. Ch 3 / Para 4 P 394 We may also similarly consider 22 such specimens of "Geometry of Sricakra" selected as acceptable according to strict TVA / MNR norms out of more than 59 thousand computer trials.

4. Ch - 4 / Para 3 P 398 Metallic surface, more appropriate, with tiny depressions of cris - crossing lines of the YANTRA. These depressions would definitely alter in a subtle manner the geometric position of the centre of gravity of the uniform planar surface. Perhaps this subtle effect is enough in manifesting cosmic energy as is associated with the gravitational position in a Pyramidal avakāśa.

5. Ch 5/Para-4 P 407 For a better treatment with a rationale Appendix - 6 may be referred.

6. Ch 5 / Para - 5 (i) P 409 According to the description of Achārya Lakshmidara, Samhāra Krama proceeds from the outer most bases of Triangles No.6/No.5

towards the inner most Triangle No 4 in the order of Triangles No.8/2, No.9/1 and No 7/3. Observe the pairing of Triangles as doubles (Appendix-6).

7. Ch 5 / Para 5 (ii) 410 "Geometry of Śrī cakra", likewise, simplifies the traditional prescription, taking five input data points only as sufficient in building up a suitable computer program for generating the Diagram. Compare with the Note - 1 Below the TABLE at the end of this chapter. TANTRA RAJA TANTRA, 33/24, 25 offers a similar simplification based upon BMPs of Triangles No 1,2,5,6,9 and 8 (a super - fluous item). In all these, the choice of locations is practically The same, Though they may differ in spacing between them along the vertical dia.

8. Ch5/Para 6 (iii) P 413 Observe certain elegance, spacing of base lines of middle Triangle No.5 and the last Triangle No.9 is one - half of that between apexes (Diameter) of the first and the last Triangles no.1/No.9. In other words, IC = 1/2 VJ = Radius, R

9. Ch5/Para 6 (v) P 418 The other two root of the equation happen to be "imaginary", not real, this leaves no other alternative solution to the equation, making it unique.

10. Ch 5 / Para 6 (v) P 419 The crown of the one (A-Position) and the foot of the other (G-Position) of these Śakti Triangles No.2 and No.1 are so inter-realted in determining the unique Diagram. The BMP/H, the foot of Triangle No.2 rises up the moment Triangle No.9 and No.5 are completed with their intersecting sides, while its crown, Apex / A, eludes recognition until BMP/G, foot of Triangle No.1 is lifted out of the equation, its crown, Apex-V very much is evidence from the very early stage of construction at the top of vertical Diameter of the Circle. Such is the beauty of the hidden secret of the Diagram.

11. Ch5/Para 7 P 423 A deviation percentage around 0.5% in IDENTITY - 4 may approximately correspond to TVA/MNR norm of 0.05% adopted in "Geometry of Sricakra" in deciding a Diagram as acceptable. These norms respectively have reference to ratios DD_1/DD_2 and $ND_2/2R$ of tiny triangle ND_1D_2 of Sketch/Appendix-3-Para 3. (R = Radius).

12. Ch5/Para 7 P 427 This requirement is mathematically represented by IDENTITY-4.

13. Ch -6/para 2A - (iii) c (1) P 435 we may as well proceed straight away from the traditional prescription VA=0.25 of the radius (Table at the end of Ch.5). The deviation percentage in IDENTITY-4 only within 0.39%.

14. Ch - 6 / Para 2 A - (iii) - c (3) P 438 We may also fix G - Position and then derive A - Position and proceed as before. Let JG = IC_1 = 0.6809, taking C_1 along the base line through I, BMP / Triangle No 5, so that angle Icc_1 = 34^0 1/4 =[Tan 34^0 1/4= 0.6809, CI - Radius] Thus VG becomes 1.3191 (2-0.6809). Complete Triangle No.1 drawing its baseline chord through G with Apex at V. Mark A - Position so that GA = the segment of this base - chord limited by the two intersecting sides of Triangle no 9. Join A to each end of this segment and produce downward to meet the horizontal through H, BMP of Triangle No.2. Thus Pyramidal character of Triangle No.2, so obtained is secured (Base = Altitude). Deviation percentage around + 0.14.

15. Ch - 6 / Para 2B - TABLE P 439 This step envisages Apex - I and two marmans upon bases of Triangles No.1 / No.9 - all lie in one st. line, the side of Triangle No.8. This is represented by the grand equation of Para 6 (v) of Ch. 5 as the modified form of IDENTITY-2.
A successful accomplishment of this step signals a perfect result.

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